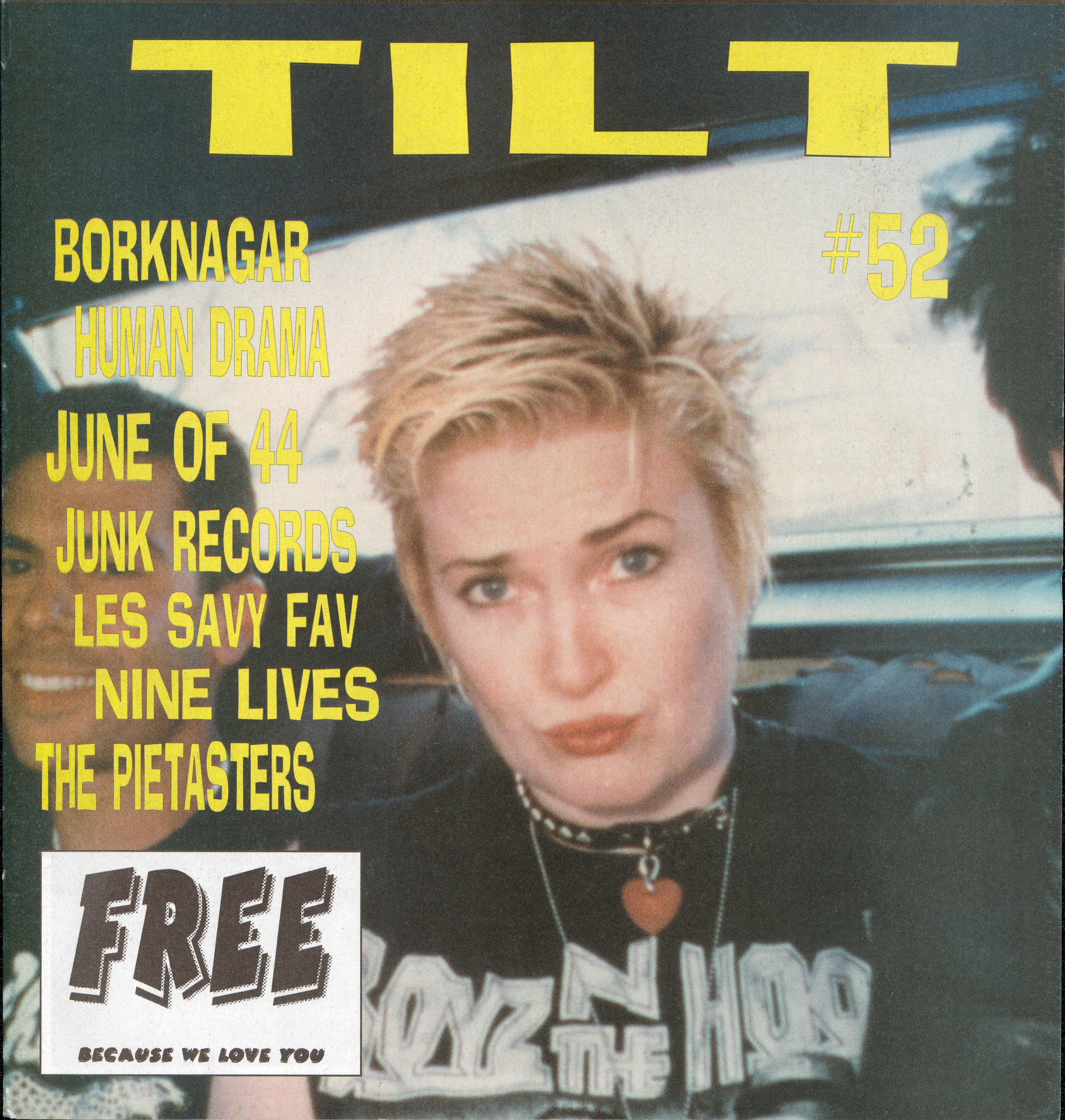
UNDER THE VOLCANO

TILT

#52

BORKNAGAR
HUMAN DRAMA
JUNE OF 44
JUNK RECORDS
LES SAVY FAV
NINE LIVES
THE PIETASTERS



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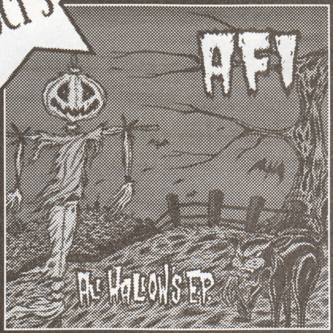
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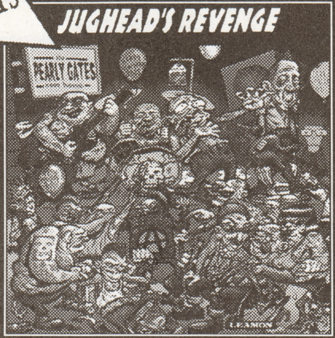
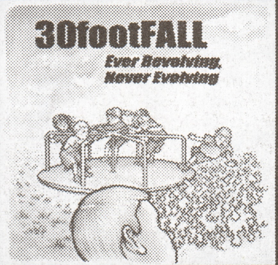

JUGHEAD'S REVENGE
PEARLY GATES

Pearly Gates
"Anti authority punk"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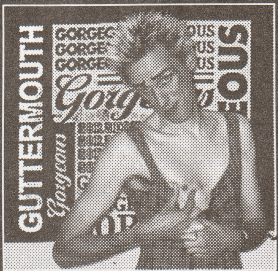
Ever Revolving, Never Evolving

Ever Revolving, Never Evolving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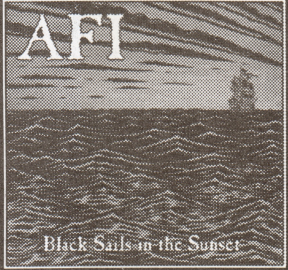
Gorgeous

Gorgeous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Black Sails in the Sunset

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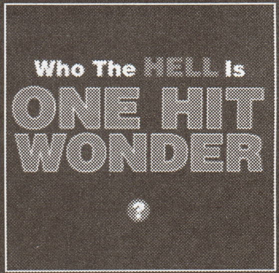
Cast the First Stone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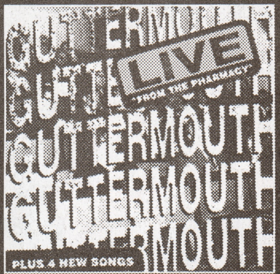
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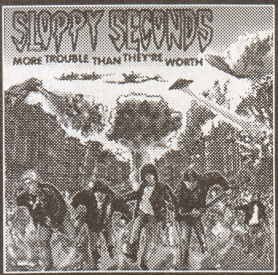
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"The curse of the Lord *is* in the house of the wicked; but he blesseth the habitation of the just." Proverbs 3:33

From the Editor

Rich Black

I can't wait till this issue is done, so I can finally sleep. Believe me, I need all the beauty rest I can get..

I realize that I don't really share a lot of myself with our readers in this paragraph or two of "From the Editor," because I feel it's too easy an opportunity for self-indulgence. If you've been reading this rag for awhile, you may have realized that I prefer to give clues about my clunky inner workings rather than come out and tell you -- beloved reader -- about the real issues facing me in everyday life. When it comes down to it, who the fuck cares that my apartment looks like a bomb hit it, or that I'm dating (or not), or that my grandfather just had a stroke?

I kinda see much of this...uh..."mag" as a channel to let the bands speak, rather than to be a forum for my own opinions. It's been written that -- at times -- *UTV* can be soulless because we seldom waves flags, piss people off for the sake of it, or constantly run pictures of our staffers getting wrecked at local bars. Think of it; when's the last time I ran a picture of myself in *UTV*? Never. I'm not particularly happy with my looks right now, but that's not the reason. The reason I've never run a picture of myself in *UTV* is that -- most of the time -- it doesn't interest me. I like wallowing in obscurity. For the most part, MY life isn't the issue here, is it? It's about showing people what kinda music I like, and to have fun doing it with people I like.

So, back to "clues." How much could even a long-time reader feel they know me? How old am I? Am I gay or straight? Am I brutally poor, or a kid with rich parents that started a magazine? What's my favorite color? Do I believe in God? Am I married? Have I ever been in love? I wonder, if anyone gave a shit (not that you should, BELIEVE me) what kind of profile they might come up with. Am I even being honest with you? Here? Now? I definitely point to pieces of myself at times. Just to see if anyone catches them. Just so you know. Do you care? Maybe it matters to me. Maybe it doesn't.

Hehehehehe...

WANNA SEND US AN INTERVIEW?

We're experimenting a bit here. *Under the Volcano* is looking for high-quality interviews to publish. We like many genres of music, but Punk Rock generally sets our loins on fire. Call or email us first about your interview ideas. We'll require hearing the band first of course, and have some simple guidelines (below) once you get the go-ahead. Remember, there are no guarantees -- we're kind of dicks about the right "mix" of bands for a particular issue, and hafta REALLY like what a band is doing to run a feature.

INTERVIEW GUIDELINES

Please make the interview informative, interesting, and maybe even funny; questions like "What are your influences ?" are a NO NO! Allow the band's personality to shine through, and don't forget to mention the band's current release. Please follow the general Q&A format within these pages. Do NOT type in all captial letters, and please include an introductory paragraph that runsbetween 150-200 words. Interviews are to be send by EMAIL ONLY. Cut n' paste the interview into the body of the email, as we will not accept "attached files." Send tons of band photos and graphics, which will not be returned. Yeah, I know, all these rules...tough shit.

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Columns

MODEL CITIZEN
GREG GROOVY

Lately I haven't been going to shows because I've been stockpiling my money because I need to buy some of my own noise making gear (rather than borrowing everyone else's) and I also have to pay for my part on the *Future Sounds Of Long Island* compilation. For those of you who might not know, I play guitar in a band called CARFIRE and also have a little noise making project on the side called DROOG. I've discussed Carfire a lot in previous issues therefore I'm not going to be redundant -- pick up some of *UTV*'s back issues for further details. I guess I should mention while I have your attention that these comps will make lovely Christmas presents (plug-plug) for that for that special disturbed little somebody in your life!!! Droog is noise and soundscapes, I call it apocalyptic Drum and Bass; other people have said my comp track, "Static Tundra," recalls the work of Controlled Bleeding, which is really flattering.

Aside from my poor show attendance, I'll admit I've been feeling a bit bummed towards the local music scene. It seems the only people who talk to me at shows are these little underage girls that want me to buy them beer. It's not going to happen kiddies, so leave the short, fat geezer with the CHiPs baseball hat alone while he's studying the music. Which is pretty funny since that's what I find myself doing at shows, noticing all the gear bands use. Amps, pedals, drums, cymbals, the PA, and little yet rather important things like amp placement and shit like that.

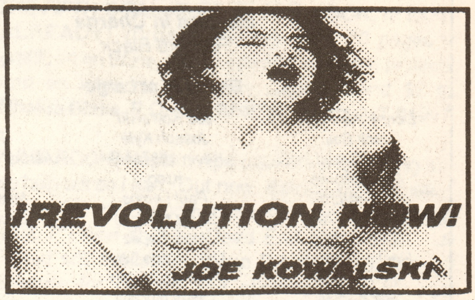
Some of the wildest gear I've seen this year would definitely be whatever gizmos Mute Treasures are running. They have theremins and this homemade box with buttons, and giant knobs that bends pitches and makes all these nice wholesome analog noises. It would make any heavy duty Dr. WHO fan cream in his jeans. (Thanks Jayne, for making such a poetic phrase for us to use!- and who says I don't give props?) Mute Treasures is certainly one of the most underrated and overlooked bands on the Island.

So I've been putting together this comp with a bunch of friends of mine aka the Vorgon Massive, and it's been a rather fun experience. People have asked why didn't I put out a "Punk" comp and mentioned a long list of bands that I should have on it. Oddly enough, they're all people who aren't my friends, nor are they people with whom I interact with on any level. Sorry, but I possess a "take care of the people who take care of you" mentality and that's more or less interwoven within the collective. For example, Melange are on the comp. I've known Atom since I was 16 years old and have been supporting his work since the days of Watching Sister Vomit. There's nothing but respect that exists between us. I meet kids in bands who think that since they've been around for four months and have T-shirts silkscreened that I should felch their asses. Maybe give ya a swift kick in the ass, but felching? Absolutely not!!! Sorry, but that's not what my Punk Rock's about.

Which is another thing: my Punk Rock seems to be diminishing into a state of fuckin' obscurity. When did it become so cliched and formulated that in order to be "punk" there is a specific sound guideline that you must follow. I always considered bands like Throbbing Gristle and Birthday Party to be great punk bands; uh... am I setting my standards too high? I mean the idea of performing songs in front of 150 kids who all bop and sing along is neat. However, once the imminent threat of confrontation in the form of perplexing music, art and ideas is thrown out from either side of the stage, the "punk" aspect at least for me, is gone! Maybe I'm getting this all wrong. I don't mean to inject any foreign ideas into something that obviously is rolling pretty well and ain't broken. I'm not the majority, and I certainly realize I reflect a rather small, minority of the artistic population on the Island. We're out numbered so we should get used to the idea that people wanna see NOFX Clone No.1080. In the meantime I'll listen to my *Future Sounds Of Long Island* comp and pray for something better. For anyone who feels the same way that I do, realize that you are not alone. Email me/ Vorgon Massive at **housecat@mindspring.com** .

Other things that keep me motivated to continue breathing on this godforesaken planet is my long, restless, anticipation for a new album by Vaginal Cleansing Ritual. I know the name is just so filthy, but apparently they've been recording the sounds of ghosts and other abnormalities so that should be pretty interesting. Maybe, and just maybe someone will successfully convince Controlled Bleeding that it's time for a live gig. Never mind the lighting or proper atmospheres for delivery, just show with the goods and release! I think these guys would show all the kids that in order to be revolutionary you must take all that conventional Dick Clark American bandstand shit and throw it right out the goddamed window. Then again, that just sound better than what most of them do with their instruments anyhow!!! Just kidding!! So how about it fellas, game???

Maybe it's Karma calling collect, but my goddamed zine *Excommunication* got delayed yet another fucking time. Not because of bands with delete happy fingers, but because my printer went kaput!! Unfortunately, my idea of troubleshooting consisted of rapping a hammer on the thing a la Neubauten so needless to say that didn't help things either! Sadly, when I reached into my wallet, I had nothing but soot and pennies, not exactly enough dough to do anything to improve the situation. So much-much apologies for the delay of the latest issue of what *Factsheet Five* once described as "A very angry punk rock zine" and the *Long Island Voice* boasted as "One of the most aggressively political zines on the Island." Hell, the thing even got mentioned in *Vogue* once, which didn't improve my chances of getting with a supermodel. Though I could've sworn I caught Isaac Mizrahi staring at my ass!



Welcome compadres, welcome to the end of the revolution.

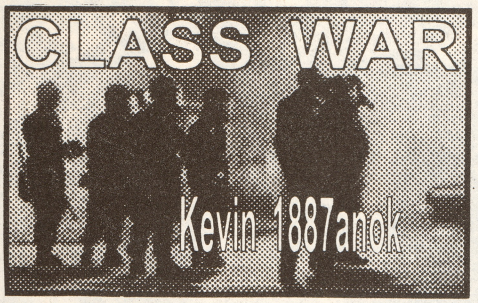
No, I don't plan to stop writing this column for a long, long time, but some changes need to be made. You see, I have many detractors who would love to see me dead and gone for good, yet they've all failed to realize a very important and widely known lesson: that which doesn't kill me only makes me stronger. No matter what you say, what you do, who you know, who you blow, your futile efforts have failed miserably. In the interim between the beginning of this column and up to this point in time, the things I've learned about people who after being effected by my writings either praised me for laying all my cards out on the table or criticized and crucified me for insulting the "wrong" people (in other words, well known stuck up indie label holier than thou dirtbags who got all pissy when I wouldn't kiss their asses and told the truth about their shitty bands and shittier attitudes to boot...) provided an invaluable foundation for accentuating the good and weeding out the bad elements of Rock-n-Roll. It wasn't just about the music anymore -- it was about the people, the places, the reason why the music was being made that ulimately intrigued me, leading into more complex dissections of which people were the true saviors of the now sound and which ones were simply self-important, posing, lying, untrustworthy pieces of shit. If my discoveries were a revelation at the onset of this laborious quest, it soon became commonplace to see once mighty forces of culture metamorphosing into vacuous forms of pointless "creative"(?) endeavors designed to make you believe that this is what's happening now and if you don't like it or acknowledge it as such then you just aren't cool. Bullshit. Don't believe the hype my friends, because I know most of you know better than to fall in with a bunch of phonies and fakers who'll pretend to like you as long as the sucker money rolls right in.

I know most of this column has taken on a negative view of things, so I'll shine a light on those who truly deserve the accolades of being influential and important. Granted, some of these people may have had previous affiliations with the aforementioned group of losers, and even some of these influential groups possessed their own lame assholish qualities on a more personal level, but without the yin and yang of this whole scenario I would've never been able to form my own opinions and see these people as they really are, whether it be good or bad. Now that I am more enlightened about the subject of Rock-N-Roll, I can honestly say that my Revolution was a personal success and now know what to look for when I want to hear or see the real thing.

Whether people are now reading these words in either delight or disgust is irrelevant, at least they're reading and that's what counts the most. As for my detractors....well, you lose.

Stay real, kids...

NEXT ISH: Evolution...Wow!!!



Community is part of the trilogy that makes up the key components needed for human survival, the other two being water and air. Community creates the individual, it is the foundation of love and knowledge, it fulfills the desire for human companionship. No healthy individuals can exist outside of a community, and when the 'outside' or 'mainstream' community begins to fail members of it they leave and create alternative communities (ex: punk then hardcore and sxe). It is the interwoven communities of home life, friends, neighborhoods, school, work, mainstream culture in all its varieties and the subcultures that have been created in reaction to the mainstream, that base the existence of our American civilization.

From left to right the American elite has pronounced that the end of the American society has arrived, what they are really referring to is the break down of community in this country. But what is community, what composes it, and if it is truly breaking down did real community exist in the first place.

What is it: A group of individuals, with similar goals, who come together to accomplish something that they couldn't on their own, is a basic definition of community. What composes it: Communities three main components are 'space', communication, and mutual aid & solidarity. What is this break down of community: By my definition community must be 'chosen, the individuals that make up the community must associate freely. But in the last century community has become something forced upon the individual, scenes of the 1950's flash before me, of obedience to normalcy.

Obey, conform, consume is the trilogy that makes up the community of today. Free association only exists in niches, in the shadows of post-industrial society. And most individuals spend most of there time simply trying to survive, or recovering from the slavery forced upon them so they can survive (i.e.: work). In reacting to this form of society individuals do two things: they strike out against the authority that creates them, starving their minds and bodies, but unfortunately this anger is misdirected at other members of society; or the individual resists, desires revolution and true democratic, community that they create and participate in. Instead of a static community based on cheap commodies, that created and enslaves the individual and doesn't allow him/her to participate in the daily activities and functions of the community.

The increase of violence in society, is one of many symptoms of the problem that government and corporate power are anti-community by nature. These institutions take away from the interpersonal communication and direct relationships needed for community to exist. Government and corporate power represents hierarchy and absolute authority, that destroy the very notion of equality.

We might be equal under law but it is obvious to any observer that economically we are far from that goal. During the 1990's economic boom corporate profits soared, and CEO's benefited. New statistics released by the Department of Labor state that if working people actually benefited from this development minimum wage would be $22 an hour, and an average worker would be making $110,000.00 a year. A average CEO now makes 419 times what an average worker does, compared to 44 times in 1960 and 256 times in 1988. To add another disturbing statistic, youth poverty has increased by 37% in the last 20 years. It is these factors that are tearing society apart. The work week is now 48 hours long, less time for pleasure, for family and friends, for education and for community.

We must begin to create true democratic, participatory community. A space where individuals come together in a union of solidarity and mutual aid. Activism is secondary to creating local news papers, autonomous spaces, collectively run shops and co-ops, community garden's, skills exchange centers, infoshops, and other need based projects. Host an cultural event, a poetry reading, a community potluck, etc. Set up workshops on legal rights, organic gardening, political or social subjects. True education, anther important factor, (one that I will discuss in my next column) can only exist in a space that allows for the free flow of information. Creating this space is our work, our struggle. It is communication, and hence community, that will abolish the fear one individuals has of another.

The Modern Times Collective will be organizing said space on Long Island, get in touch with the following to get involved. And for other locations around the country drop me a line and I can get you a contact in the area. MTC (Kevin): mtc@aao.net / www.aao.net / 718.441.4506.

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BY SCOTT

BORKNAGAR

Black Metal supergroup, Borknagar collects members of Immortal, Hades, Arcturus, Ved Buens Ende, Gorgoroth, Enslaved, and Molested (yes, there is some overlap) and delivers a diverse eight-song release filled with longing, pain, darkness, and revelry. Vocalist Garm has been replaced by ICS Vortex, and his brutal shrieks and warm, almost powermetally vocals complement the surging symphonic evil, bringing in a woodsy, almost folky aspect to the sound. Within each song, there are howls to blackened skies as wolves race through the night, as well as man's thoughtful contemplation before the beauty and wonder of a raging fire. Man and beast, beauty and the grotesque, devastation, dreams, and the pursuit of one's destiny: it's all here. Rich production and lyric sheets round out the package, making ***The Archaic Course*** *[Century Media] a must for Black Metal fans as well as a good pick for beginners who've heard about this symphonic Black Metal plague going on, but have no idea what to get. Guitarist Oystein G. Brun answered my questions for me.**-Scott***

Under the Volcano: We've missed each other the last few times we tried to hook up... I hear you're leaving today.

Oystein G. Brun Yeah, we're getting on a plane in a few hours. We've been on tour and away from home for four weeks or so.

UTV: Do you get a break now?

Oystein G. Brun No, we've going to record our new album in December, so we're going to go home, maybe take a few days off, then start working on new material. The basic lines are mostly written, but we have to do the vocal lines and the final arrangement. We plan on going in the studio in December, so hopefully the album will be out in March or April.

UTV: Are you using the same studio?

Oystein G. Brun No, we're going to Abyss studio in Sweden. The last two times we used Woodhouse in Germany. We thought we'd change studios and get a little bit of a new sound.

UTV: Are you going to be working with Peter TΣgtgren [Abyss Studios, Abyss the band, Hypocrisy, War, etc.]?

Oystein G. Brun: Yeah.

UTV: You co-produced this record, right?

Oystein G. Brun: Yeah. Matthias Klinkmann helped out a lot because Waldemar Sorychta couldn't come in because he was recording with his band, Grip Inc. So we did most of *The Archaic Course* ourselves. **UTV:** It's not like you guys really need a lot of coaching in the studio...

Oystein G. Brun: We really don't like people telling us what we should do. It's OK to get some advice on the technical stuff, but when it comes to the music and arrangements, we know what we want.

UTV: You've had quite a few line-up changes... Are you going to stick with the line-up on *The Archaic Course*?

Oystein G. Brun: We've lost two members since that album, the drummer and the bass player, because of disagreements and such. On the next album, it'll probably be me and Jens, the second guitarist, and Simen [also in Dimmu Borgir], the bassist and vocalist. That's kind of the core of the band. We'll probably use Nicholas, ex-Cradle of Filth [now in Dimmu Borgir], as a session drummer.

UTV: How's it work out sharing two "members" with Dimmu Borgir?

Oystein G. Brun: It's not a problem right now because both bands are very familiar with each others' material, and we switch around, depending on which band is active at the time.

UTV: No more crossover with Arcturus?

Oystein G. Brun: I don't think so. Simen did some vocals for them, but he's not in the band anymore. And I talked to Garm, and the band either doesn't exist anymore, or they're just inactive.

UTV: They did a remix album of their last album, right?

Oystein G. Brun: Yeah, it was strange and Hip-Hopish, or Jungle, or whatever. It was interesting.

UTV: Would you do something like that?

Oystein G. Brun: No, that's not my way. We want to explore new musical territories, but I wouldn't stop and add trendy Drum n'Bass beats and things like that. We'll of course progress on the next album, but we'll keep much of the basic vibe that's made us and distinguishes our sound.

UTV: What influences might you explore?

Oystein G. Brun: I don't have any concrete ideas or influences... It comes just by instinct, I guess. We've always had the hard vocals and the clean, rather theatrical vocals. It's atmospheric and very emotional, and it contrasts the gruesomeness.

UTV: Have you ever used female vocals?

Oystein G. Brun: No, we thought of doing it on *The Olden Domain*, but we never did it. Personally, I'm not really a fan of female vocals in Black Metal. It's kind of overused anyway.

UTV: So what's the next step? Keyboards have been done, female vocals have been done, clean vocals contrasting blackened shrieks has been done, and now certain bands are remixing with drum loops, going ambient or classical, or regressing to traditional Heavy Metal...

Oystein G. Brun: I think the new album will be more atmospheric, but focusing on screaming vocals and heavy guitar parts. That's one of the reasons we're switching to Abyss studios - Peter's able to capture a heavier guitar sound. People seem to expect each new album from us to be completely different, suddenly do something totally strange, but while I think we'll progress, we'll keep the same basic vibe to the music. I think *The Archaic Course* is the most epic album we can do, so if we try to be more epic, it'll be forced and come out kind of cheesy.

UTV: Seeing as you write most of the lyrics, what would you say they're usually about? **Oystein G. Brun:** Actually, Simen has been writing quite a bit recently... With my lyrics, it's never been my intention to be a preacher, I try to approach lyrics as a form of art. I think with the melodies, the lyrics carry a lot of emotion and feeling, and are perhaps a little philosophic. I use the framework of Norse mythology because that's the way I choose to express myself. But while the songs may have a lot of mountains and

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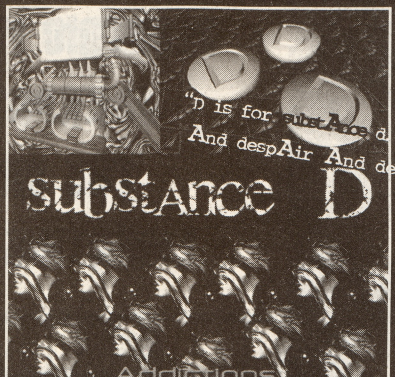

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such, I think the songs have meanings behind that. I don't want to tell people what to do, or tell them what I think is wrong, it's my task to create pure art, something I'm comfortable with and think people will find interesting and engaging.

UTV: What're your favorite songs, both to play live and compositionally?

Oystein G. Brun: "Universal," the second song on *The Archaic Course*, is the song I'm most proud of. It's not the song that's gone on to be the hit of the album, but it's the song, lyrically and musically, that's closest to the perfect thing I've ever done. When it comes to a live performance, "Ad Noctum" is the song I enjoy the most, and it was written by Simen, not me.

UTV: What song do the fans seem to respond most strongly to?

Oystein G. Brun: Probably the first song, "Ocean's Rise." That's the "hit song," so to speak, the song that appears on all the compilations. That seems to be the song people've first heard from us, so that's the song they like best.

UTV: Does that bother you that you're being represented by only one song, just like in the pop world, so when new people come and see you, they only know that one song cuz that's all that's been made available?

Oystein G. Brun: That's the song that's been on radio, on compilations, and on Century Media's sampler, ID5, and a lot of people came to see us because they'd heard the song. But that's the way it works. People have to hear something first, I guess, and it's "Ocean's Rise." Luckily I like the song.

UTV: Seeing as you've been around for some time [formed in '95, boasting current and former members of Molested, Ulver, Arcturus, Gorgoroth, Immortal, and Enslaved], do you get nostalgic about the Black Metal's roots, or do you like the direction it's been heading over the years?

Oystein G. Brun: I'm much more into what's happening these days. A few years ago, especially here in Norway, many people were focused on the image, the gimmick... The church burnings, the murders, the whole thing... It was centered around the gimmick, not the music. I've always been into it for the music. These days, more bands seem to be concentrating on the musical aspect, working really hard to write good songs, arrange them, and produce them well. There seems to be much more high quality Black Metal music out there now, and that's what I like. While I think the first Darkthrone and Bathory albums were great -- and still are -- much of the rest was rather one-dimensional. And bands are still going the same exact thing as those bands did five or more years ago... I guess it's their thing, but it's not mine. As you've probably noticed, progression is very important to me, so I always want to push myself more and explore new areas.

UTV: What are bands you've bands always been inspired by, or types of music you appreciate?

Oystein G. Brun: Pink Floyd, always. They're my favorite band. The contrast, track layering, and moods they achieve have always inspired me. I also like a bit of pop music. Not in the sense that I know the names or buy the records, but I like listening to some of it. And Metal, from Iron Maiden to Kreator and everything in between. I try to keep an open mind so I can appreciate what's good, no matter what style of music it is. I think it's important, especially as a composer, to see the whole picture.

UTV: I interviewed Christofer from Therion a while back and he surprised me by saying he really respected ABBA. From a composer's point of view they have great structure: catchy melodies, beautiful harmonies, and snappy beats... Anything like that for you?

Oystein G. Brun: Um... I don't think I can top that...

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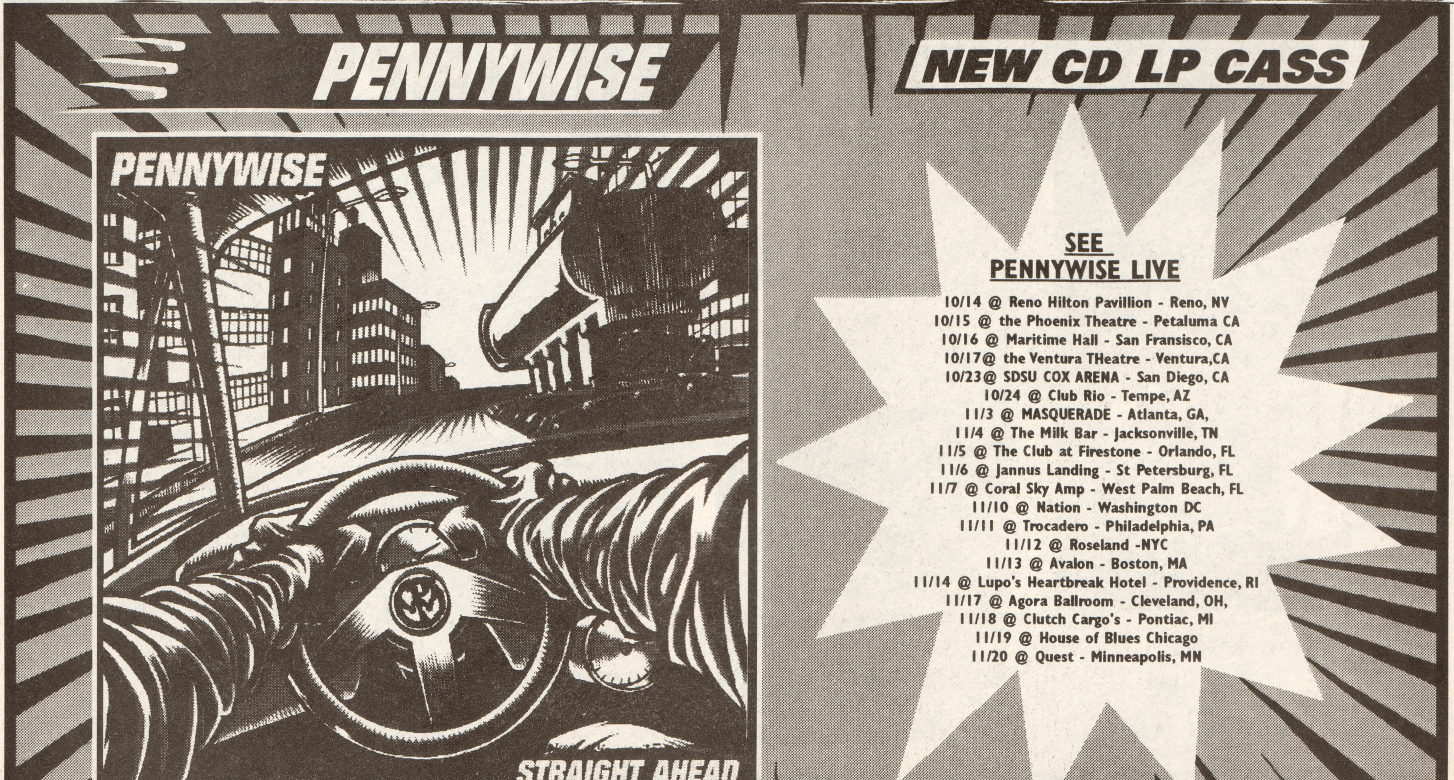

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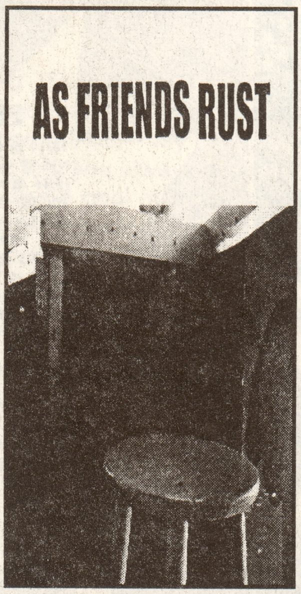
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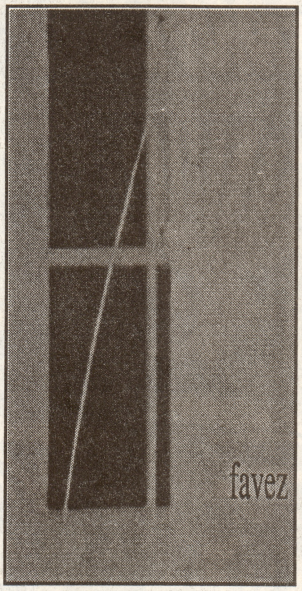

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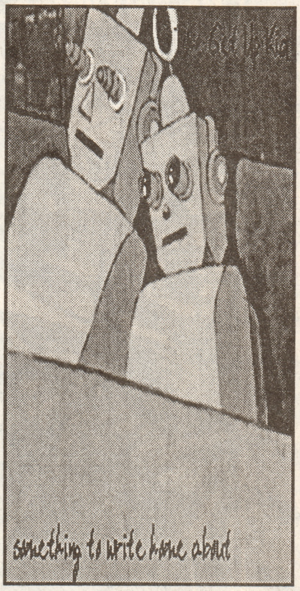
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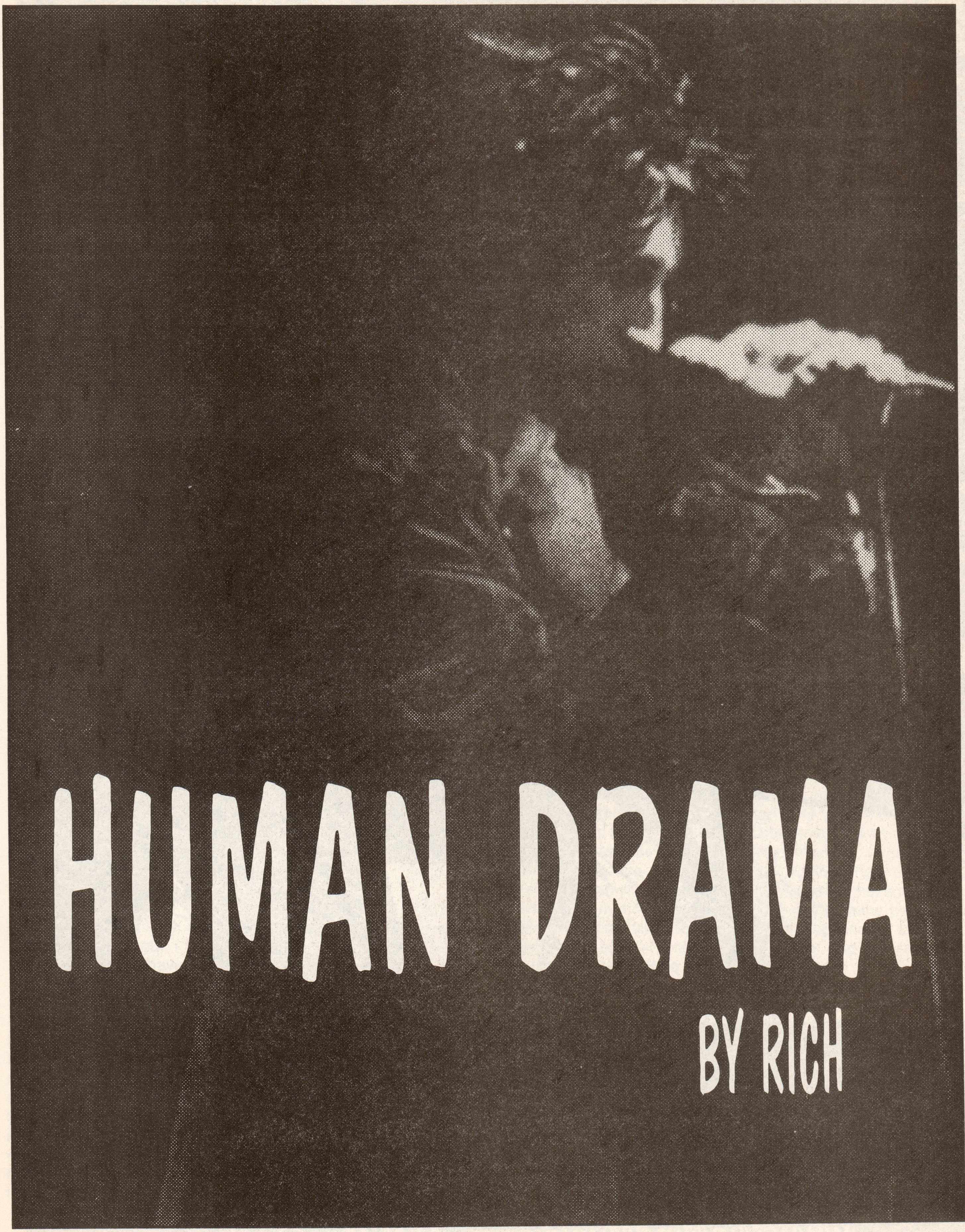

HUMAN DRAMA

BY RICH

As frontman for Human Drama, Johnny Indovina has been allowing the world glimpses into his psyche for over a decade. Though Indovina's soul-wrenching lyrics, dark outlook, and early affiliation with the California club Scream have earned Human Drama a reputation as somewhat a "Gothic" band, the band's output has more in common with that of Leonard Cohen than Christian Death. Human Drama's latest release is titled ***Solemn Sun Setting****, and it's on Triple X Records.* ***-Rich***

Under the Volcano: It appears that *Solemn Sun Setting* was originally intended to give you some kind of closure before calling the band quits. Will you be taking a break for awhile? If so, for how long?

Johnny Indovina: It was not written for the purpose of taking a break musically. It was written to document the closing of a certain part of my character. The years have changed me, and I write about that. For instance...I was always in love, now I find it nearly impossible to get those feelings. I miss that part of me. I have gotten very good at being lonely, and even though that eases the pain, I really wish that I didn't accept it so easy. I hope this clears it up.

I am not planning another Human Drama studio album at present, but that doesn't mean that I won't start planning soon. We are releasing a "best of" on Triple X next year. After that, who knows? I have started work on a solo album, but again, who knows? *Solemn Sun*... still feels very new to me. I still want to present it live a few more times, possibly in Europe if I can get it to work out.

UTV: A major theme of this record seems to be that you've suffered a devastating emotional loss; would you care to elaborate a bit on what's been going on in your personal life?

Johnny Indovina: Not devastating....but a loss. I don't trust very well at present. I'm uncomfortable with closeness. I need to feel that something has a future again when it comes to relationships. But I am not unhappy at present; in fact I am very happy about moving back to New York and getting used to the city again. I spend my time well. I try to keep myself happy, and it hasn't been that hard. I've traveled a lot, gone to Mexico where Human Drama has become a pretty popular and respected act, and gone to lots of baseball games.

UTV: Human Drama seems to be "your project" in many respects, as opposed to a band. How much is Human Drama a product of Johnny Indovina, and how much is a group effort?

Johnny Indovina: It is my project, no one would doubt that, but the final result is definitely a group effort. The folks that play with me do a wonderful job of taking my songs to another level. I could not do it without them. And I thank them all.

UTV: I've read an article where you compared your art more to Leonard Cohen than Bauhaus, but it seems that Human Drama is frequently lumped in with the LA Gothic crowd. Does this bother you? Where do you see Human Drama fitting in the evolution of Gothic music, if at all?

Johnny Indovina: It bothers me that we are put in any category. I never specifically intended to be a big Goth band. I think that is limiting. I think my songs can be something that all folks can relate to. I think the topics are very easy to understand. I write about the things we all have in common. We are all human beings, and we are all imperfect beings. We all experience happiness, sadness, pain, confusion, hearts being broken, loss of a loved one etc. I write about these emotions. Anyone who appreciates Human Drama, I appreciate that. Whether they consider themselves "Goths" or "country" or anything else. Don't think I listen to any gothic bands. The last time I listened to The Cure was 1987 I think. I listen to Tom Waits, Marianne Faithful, things like that.

UTV: My understanding is that you were a bouncer in the LA club scene. Bouncers are usually perceived as brawny, monosyllabic types, but your work in Human Drama disproves that notion. How close is your "artistic" persona to the Johnny Indovina that has to work for a couple o' bucks? How do you reconcile the two?

Johnny Indovina: I was not really a bouncer, but I performed the task from time to time from 1985 to 1989 at Club Lingerie and Scream. My job was kind of a host, guest list kind of person, and since I'm SUCH a nice guy, I was perfect for the job. I do have a pretty bad temper though, and I'm not scared to take a punch. Lots of football when I was young, ya know?

No need to reconcile the two. I am what I am. It is not really a different person that writes the songs, or a different person that does the regular job. We do what we have to in life and it rarely changes what we really are inside.

UTV: Have you ever had to "bounce" a fan? How did it go?

Johnny Indovina: Yes, I had to on a number of occasions. I never bled, they sometimes did. I'm very agile, and reasonably intelligent. And quick like a CAT! (joke)

UTV: You've worked with Lisa Feuer from Black Tape For A Blue Girl. Especially given the neo-classical tone to some of your songs, have you influenced Project Records, been influenced by the label, or both? How friendly are you with that label?

Johnny Indovina: I did work with Lisa, and must say she did a great job on "King of Loneliness." I don't think I influenced the label, nor do I think I am influenced by the label. There is mutual respect, I'd like to think. Sam and Lisa are great people and I consider them friends.

UTV: You definitely seem to incorporate elements beyond the Rock spectrum in your work, particularly the more "Classical" instrumentation and some of the overlays you've done with vocals. Do you make a conscious effort to experiment musically?

Johnny Indovina: Yes, I do. I never want to rest on my past work. I always try to convey my thoughts as perfectly as possible. In that search we find experimentation. Some fail, others work. When it feels right, we release it. Some songs, like "King of Loneliness" take a few years to get right. Others work immediately.

UTV: Have you ever tried your hand at "serious" composition? (Meaning, outside the confines of Human Drama)

Johnny Indovina: I'm insulted...Human Drama is the most serious thing in my life. I'm not fucking around at all with this project.

UTV: You're obviously sensitive. Supposedly, sensitive people are more attuned to the mysteries of the psychic realm. Ever see a ghost?

Johnny Indovina: Not really. Sometimes I feel things around me, but not enough to elaborate on. [It] usually happens when I haven't slept in days.

UTV: You had once stated years ago that you were too selfish for a long-lasting relationship, but you've been married since. Despite claiming in *Seconds* magazine that "I've never been in love with anything in my life like I'm in love with Reena" your lyrics have been as dark and alienated as ever. Has the relationship with Reena helped you with some of the issues discussed in your work? How?

Johnny Indovina: I still will say that I have never felt love like I felt with Rena. I will also say here that we are no longer together. I now cherish and feel from the memories I have. It feels nice thinking about what we had. No one can take that away. I feel lucky to have felt it, even if it was only for a few years. I still love her like the first day we met.

I know that particular relationship has a lot to do with what I am today, for better or worse, and it is expressed in *Solemn Sun*... in many ways. The song "Single White Rose" is written for and about our time together, as is "Love's Way." I think "Love's Way" is the most real love song ever, if I can be so bold. It's a shame it is so grim. When we do it live I ask all couples who are currently in love to put their hands over their ears. (ha ha)

UTV: I know you've done a Waits cover or two. It seems that *Mule Variations* has created a huge awareness of Tom Waits in the public mind. Do you see the same potential in Human Drama? What parallels might you draw between the careers of Waits, Leonard Cohen, Matt Johnson, and your own?

Johnny Indovina: I hope that one day I have a career that has paralleled Tom Waits and Leonard cohen. That would make me very happy. **Very** happy. I think if I got a little more exposure it could happen. It is already happening in Mexico, so anything is possible. But I don't think about it so much. I just create the best art in music that I can. The rest is somewhat out of my hands.

UTV: Did you get feedback from any of the bands you covered on the *Pin-Ups* record? If so, who?

Johnny Indovina: No feedback at all, do you believe it? I would have liked to have heard something, but what can you do?

UTV: Human Drama was signed to RCA in the late '80s, but the band left RCA due to disagreements over the way the label handled things. Is your falling out with RCA something you celebrate, something you regret, or something you deal with? Why? How did you end up being on Triple X?

Johnny Indovina: It is the best move I have ever made. It took guts. I asked for my release from a label that was giving me outlandish sums of money. I could have cared less. They insulted me and Human Drama with their treatment of "feel." I went to Triple X and asked if I could record for their label. I like them and knew that they respected my work. *The World Inside* made Human Drama as important as it is today. I did not need RCA's money to have my career or release my art. They did not have a clue as to what they had. Triple X knows and makes me feel pretty good about it. It's about art, not cash. I have not been sorry for a single second over the choice I made.

UTV: You've had a long relationship with Triple X. What do you enjoy most about working the label? Have other -- bigger -- labels tried to woo you? Gimme some dirt.

Johnny Indovina: I'm happy with Triple X for the reasons stated above. Every now and then someone comes a knockin', but not loud enough to make me feel a change should happen. I feel Triple X is proud to have Human Drama on their label. I am proud to be there.

UTV: What conditions would have to be met in order for you to leave Triple X for another label?

Johnny Indovina: My mother would have to form a label, and give me a huge advance. [obviously a joke]

UTV: This is a fun closing question...
Nick Cave once joked that he was born with a tail, only to have it reported as fact in the press, then repeated through the years. Make up a lie about Human Drama that our readers will repeat as gospel for years to come. [Readers, please back me up on this]. You might start out with, "Actually this is the truth..." so no one knows if you're being honest or not. I love journalism!

Johnny Indovina: Did you know that Johnny Indovina of Human Drama and Michelle Pfeiffer once made out in the band dressing room at the club Scream? [Note: I don't like to lie. Maybe I played along, maybe I didn't...]

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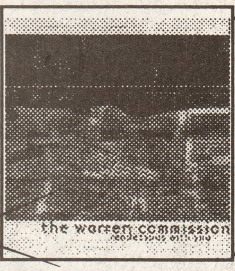

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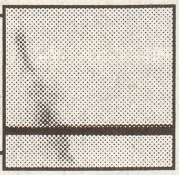

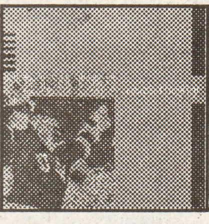

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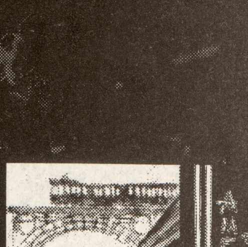

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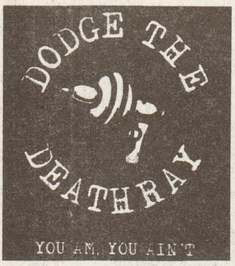

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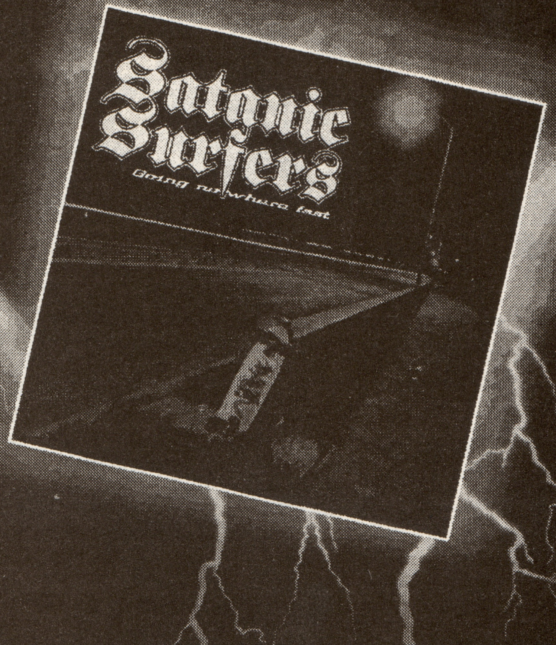

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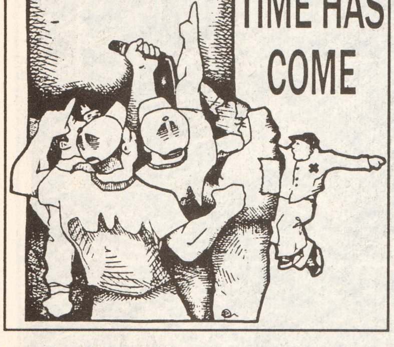

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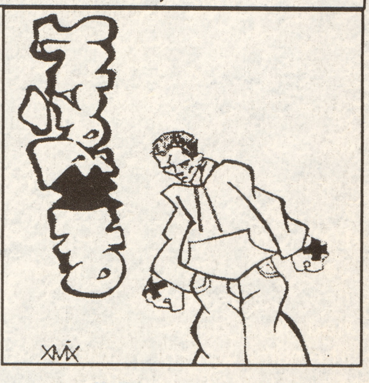

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june of 44

by noiz

*From their highly acclaimed debut CD, **Engine Takes To Water**, to their latest Quarterstick release, **Anahata**, June Of 44 has transformed their music from one level to another.*

*Their sound has changed somewhat drastically, but when you listen to June of 44 you know it will be quality. Since 1994 these guys have been churning out some of my favorite albums. Not bad for four guys who live in different states. This interview was conducted with guitarist/vocalist Jeff Mueller througth email and took some time to finish due to touring and lack of email access on the road.**-Noiz***

Under the Volcano: Is it true you all live in different states?

Jeff Mueller: Yes, it is true...we move around a bit.

UTV: Living in different states, how do you practice before touring? What does the song-writing process entail?

Jeff Mueller: We make plans before we split from a previous tour or rehearsal period. It's not so complicated really; it's just a matter of making a schedule and sticking to it. As for how we write songs...we try to use a different process with each release. Sometimes one person will have a pretty strong idea, so we go with that; sometimes we will write everything together, or sometimes we will write a song or two in the studio while recording a record. There is no real consistency.

UTV: How did the band form?

Jeff Mueller: A few phone calls to some new friends I barely knew, and overall, had never once met each other. **UTV:** The name June of 44 alludes to the end days of WWII. Aside from the imagery it evokes, is the band name perceived as a statement? What would you like people that hear the name to get out of it?

Jeff Mueller: It's funny; our name has nothing to do with WWII really, this in when my mom was born. As far as what I would hope that people would get from it, good question... maybe a bit of imagination and not the obvious.

UTV: Is it true the first album was recorded after a week of forming? Do you guys regret not playing together for longer before recording? That maybe *Engine Takes to Water* might have been a different album if you had been playing together longer?

Jeff Mueller: We spent two and a half weeks writing and three days in the studio. I like certain qualities of our first record that certainly would not exist had we spent more time figuring things out. It feels very nervous and manic, which is pretty much exactly how we were when we wrote it. **UTV:** Has your song-writing process changed at all between albums?

Jeff Mueller: Certainly. After a release, it's always about a year and a half before we start to write new music. We try not to pick up where we left off, but more importantly, start fresh, and let the old June of 44 catch up.

UTV: What does "Anahata" mean?

Jeff Mueller: It's one of the chakra points, the heart chakra.

Photo Lenny Gonzalez

UTV: Some songs on the new album ["Cardiac Artist," and "Wears Two Eyes"] showcase Fred playing a second instrument [piano or trumpet]. How do you intend to handle these tracks live?

Jeff Mueller: We bring an extra person to play keyboard, and Sean plays bass on the song that Fred has to play trumpet on. We try to mess with the songs anyway, to give them a different dimension when we play live.

UTV: I saw you play at Brownies, in July '96, with Rex. You performed "Sink Is Busted" with a full ensemble of Organ and Saw. Was this a rare performance, or do you always have a saw player handy?

Jeff Mueller: It depends on who we know, and where we are. A few weeks ago, in Chicago, our friend Julie played viola on two songs...just for that night, though.

UTV: You are all in at least one other band [Rex, Shipping News, Lungfish, The Boom, Crownhate Ruin...any others?] Does this take away from June of 44 as far as giving time to the band for practice and songwriting? How compartmentalized is your time and creativity?

Jeff Mueller: Not so much; in fact, if anything it helps us to figure out more ideas, and bring new thoughts to June of 44. We all play a lot. Rather than trying to be a different person in June of 44, I think we all try to incorporate present ideas, all stemming from things that we have done or worked on in the prior months.

UTV: There is a light Jazz feel on *Anahata* at times ["Equators at Points," "Southwest to Boston"], which was kind of similar to the newer stuff Shipping News had played recently. Is it a coincidence, a conscious effort, or the musical style a major interest shared by all band members?

Jeff Mueller: Hmmm, we all like Jazz to one degree or another, but at least from my perspective, have no interest in being a Jazz musician, I don't think I will ever be good enough anyway. As far as consistencies between June of 44 and Shipping News, I only think that there are similarities because of the exchange of band members.

UTV: Are the pictures on the album cover significant in any way?

Jeff Mueller: We all took those photos. They are of places that we have been, and important people that we have met in the past two years. We thought that it would be a nice way to present the record because it is somewhat consistent with the ideas that inspired the recording itself.

UTV: What are you holding in the lower right hand corner?

Jeff Mueller: An actual boar.

UTV: It seems the nautical themes have disappeared; is there any specific reason?

Jeff Mueller: Only in that we wanted to try something new, and to not forever be the "ship" band.

UTV: I believe this is your first CD with lyrics included. Any reason why?

Jeff Mueller: We thought a lot more about the lyrics on this record than ones of the past. We thought it would be a nice change for people that liked the record to be able to understand what we were singing.

UTV: How does it feel to have found an audience for the "art" you've created, without compromising? Are you surprised at all? What tips might you give other artists that desire a similar situation?

Jeff Mueller: I have a lot of respect for our core audience, considering we make it quite difficult to know what to expect on new records. I think that we end up losing a lot of fans because we don't give them the same things over and over again. For us, it's really important to do what feels right, rather than barf up the same shit in order to make people happy. I would say that honesty is always a good place to start. Thanks for doing the interview, have a magnificent day. Bye.

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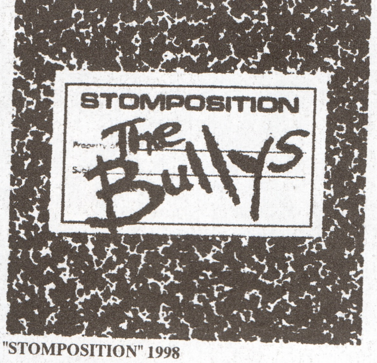

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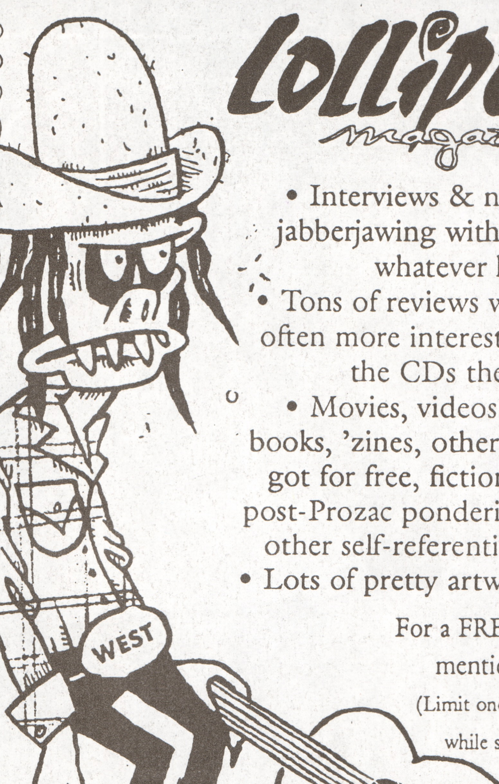

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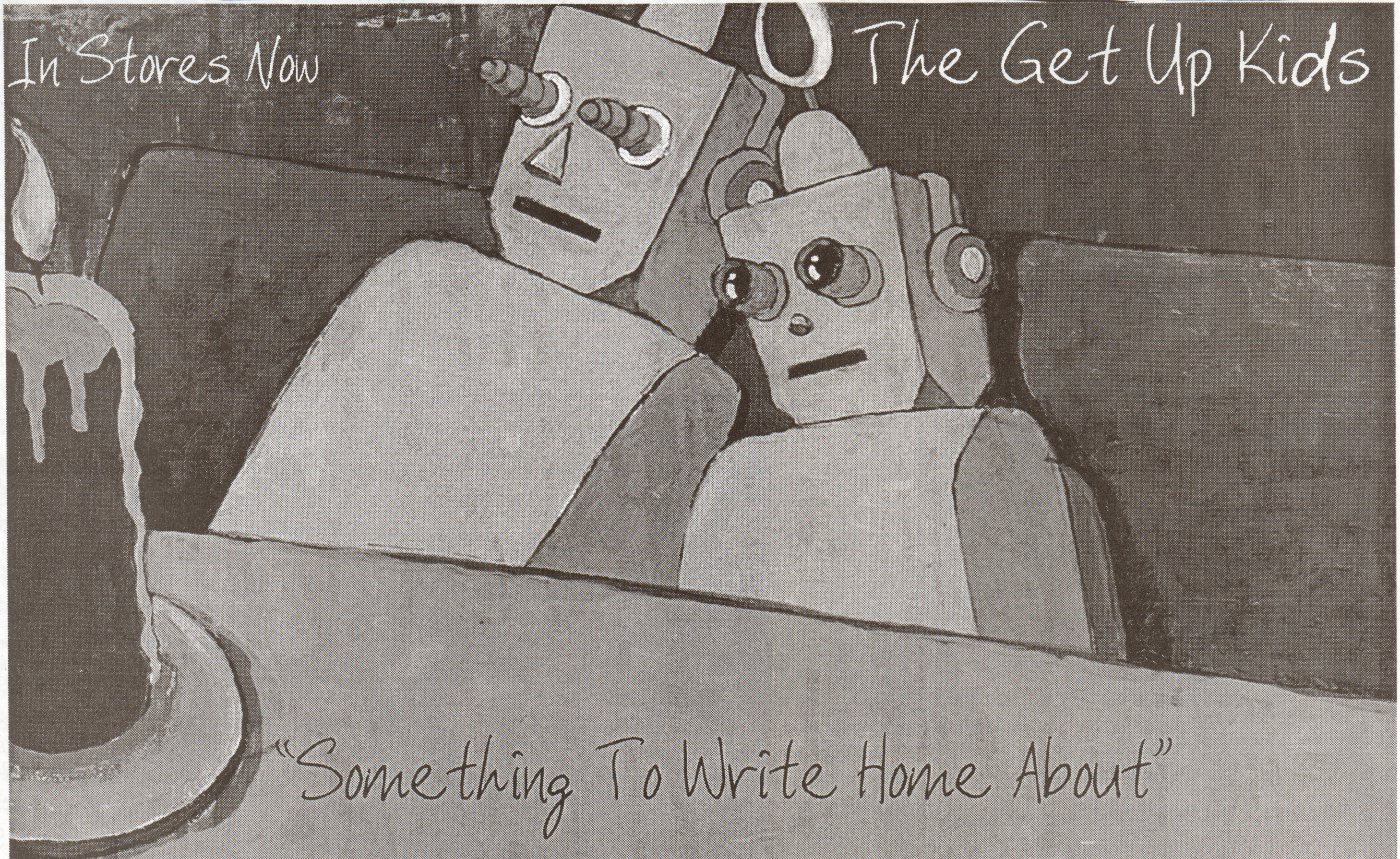
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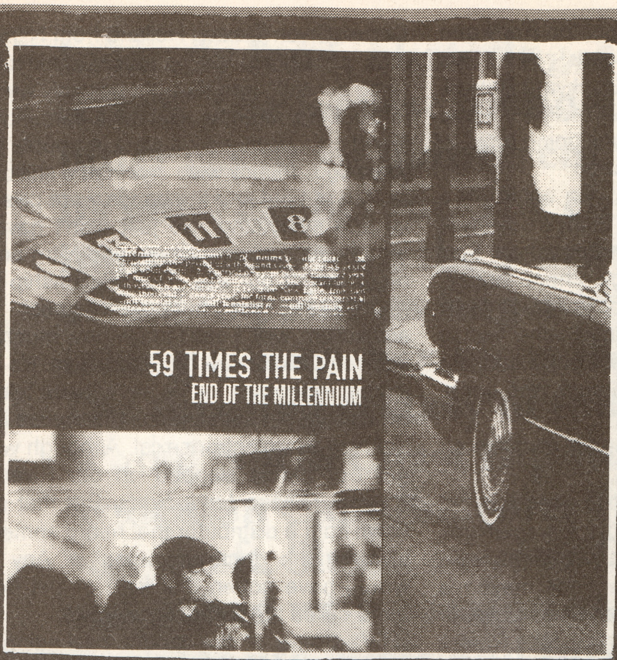
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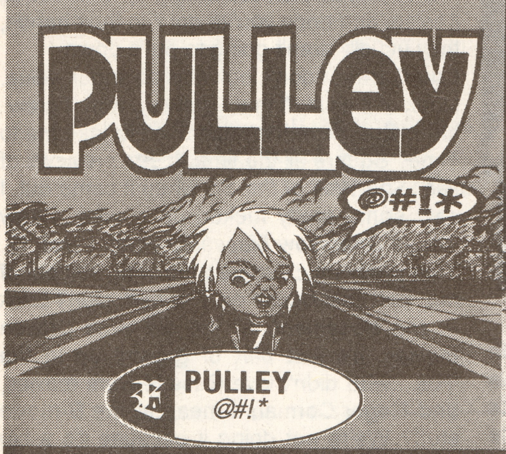

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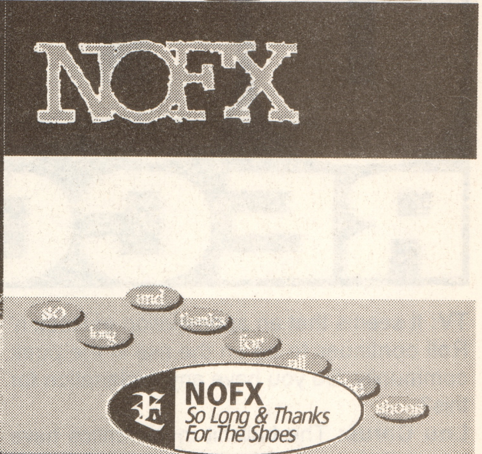
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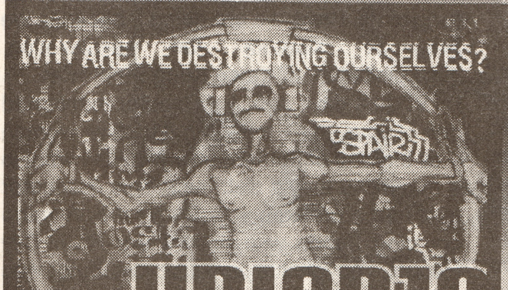
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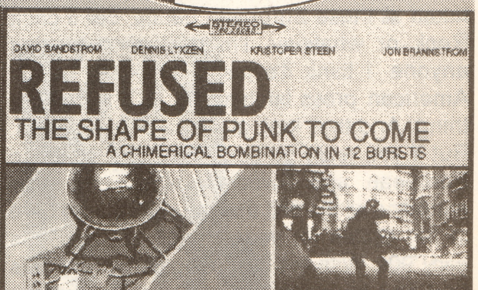
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Junk RECORDS

By Rich

Though in recent past Rock n' Roll seems to have become a favorite of critics again, Junk Records is a label that's been releasing records by high adrenaline bands like The Candy Snatchers, The Dragons, and The Weaklings for a while now. Co-owner Lou Carus and publicity/marketing gal Nancy Farber took time out of their busy schedules to help spread the gospel. Write to: ***Junk Records, 7071 Warner Ave. F-736 Huntington Beach, CA 92647-5495*** *or check'em out on the web at* ***www.junkrecords.com -Rich***

Under the Volcano: When and how did Junk Records start?

Lou Carus: The first incarnation started around 1993 when Katon and I started bringing in and booking bands that we liked from all over the world. We did the last Devil Dogs tour, we've done the Humpers, The Swinging Utters, The Lazy Cowgirls, a countless number of bands. We couldn't really find a venue that we liked to put the bands in, so we said "Fuck it, let's start a label." From then on it was spawned.

TV: It seems that an appreciation of Rock n' Roll continues to be on the rise in the punk community. Do you have any explanation for this?

Lou Carus: The bullshit music critics have taken all these European bands, call it cock Rock or whatever, I'm not going to slag anyone. I think it's just a backlash of the American press latching on to a European thing. And they look at it as a phenomenon. But if you really go back in history, all those European and Swedish bands are really emulating all the shit that we were doing here in the States for years, since the late '80s early '90s. With the Devil Dogs and the Turks and The Humpers, and a...well those three bands come to mind right there because those are the three that have been ripped off the most. It's the lame musical attitudes of American music critics that have to turn to European bands to search out the Rock and Roll. And granted, bands like the Hellacopters, Gluecifer, The Backyard Babies, Chinese Take Aways are all really cool and everything, but we had that shit going on long before that stuff ever happened.

Nancy Farber: Jock Rock can only take a person so far I guess. Plus today's society is driving people right to the edge, where they indulge themselves in drugs, cheap booze, and cheap women...Rock n' Roll goes really well with that. It's like a good wine with a cheap dinner the latter of which you'll hack up later, "But damn, that wine sure was good, wasn't it?"

UTV: How would you compare releases on Junk, and say, Estrus?

Lou Carus: I love Estrus, I love what they put out. I look at Estrus as a true Garage/Punk Rock label. I don't think that we have a lot in common with Estrus except for maybe a Stallions record that was in the same type of vein...and, well...we fight just like Jake Riviera and Dave Robinson! Our goal was always to emulate Stiff Records and Sire Records and to have that type of catalogue. And I think that we are......we're getting there.

UTV: Junk has a unique relationship with Nitro Records; how exactly are the labels affiliated? I could be wrong, but I think it's Nitro that's distroed by BMG. Do you use the same network for Junk? If so, how does it work? If not, what do you do differently?

Nancy Farber: We use the same distributors that Nitro does. That's one thing that came with the relationship that we struck up with them. But at the same time we have also maintained our own distributors that we had coming into the relationship. We sort of trade this info back and forth with Nitro. The relationship with Nitro is one that where we sign our own bands, we have complete free reign over that. And they pay for our manufacturing and distribution....which basically breaks down to: our relationship is that we owe them a shitload of money.

Lou Carus: Bryan [Dexter] Holland from Nitro was nice enough to pretty much bankRoll us. Liked our stuff, and thought possibly we were in trouble somehow. Because somehow he found out....because we were in trouble a few years ago...money-wise...we had a shitload of stuff to put out and the bands were pissed at us and everything...we just didn't have the money. Along came Bryan and Nitro and he really saved our ass. The relationship have been one of mutual respect and admiration...well, I don't know how much they admire us, but I sure do admire him. It's been a great experience, we've never been told that we couldn't put out something because it was too racy or violent or sexist. Although we did get our hands slapped on our River City Rapists release *Love Hurts*. But that came down from a distributor that heard something through the grapevine about it. Any label would have gotten that kind of shit from a band called the River City Rapists.

UTV: Some of the label's packaging and "marketing" (yes, I know it's a strong word), utilize images styled after exploitation films, more on the sexier side. For instance you've put out a comp titled *Goin' After Pussy*. Is the artwork and content of Junk releases intentionally "politically incorrect," or is it more a stylistic consideration?

Nancy Farber: I'd say a little bit of both. I'm all down for shock value. But I also don't know how far is too far really anymore, I've become a bit desensitized. But I do think "shock" makes people pick something up and look at it twice, and once you've got it in their hands, they usually aren't going to put it down.

Lou Carus: I don't look at is as shock value. I look at it as stuff that I grew up with. I grew up in Queens and my dad used to take me to Times Square all the time to see previews of *Ilsa, She-Wolf of the SS* when it came out. I saw some pretty fucked up movies. I saw *Texas Chainsaw Massacre* when I was 12. That pretty much scared the living shit out of me...and *Last House on The Left*, *Don't Look In the Basement*...all the old Wes Craven movies...it's just part of growin' up in the '70s....who didn't love Russ Meyers movies, and Roger Corman, I mean all the B-movie stuff? We're not doing it because it's a hip thing to do. I think we are doing it because we are all suckers for sexploitation, blackploitation, all those Kung Fu movies.

UTV: Just days ago, a distributor mentioned one of your ads -- featuring a topless woman -- as the kind of content they wouldn't want in a magazine they'd distribute. This distributor also had a problem with *Under the Volcano* covering bands with names like River City Rapists. Though this particular distributor was cutting down on the titles it carries anyway, the buyer kinda called me a smut-peddler. (Yes, he used the word "smut"!) Has Junk had similar problems with placement in stores or distribution?

Nancy Farber: Well I think I know who the distributor is...they too shall crack. the only problem that we've had, like I mentioned is the River City Rapists. Everything else has been welcomed with open.....arms...What'd ya think I was going to say -- legs??!! And we get quite the complements on our "smut."

Lou Carus: Well the new Dragons record, *Rock Like Fuck*...it took us a little time to figure out how to get around the use of a name like that...We ended up going with an acronym. And if you open it up, it spells it out for people who aren't into acronyms. We just didn't want to have to wrap it up in black plastic, then of course not having the buyer be able to see the artwork or anything.

Nancy Farber: The only thing that is making me a little bit nervous right now is the new Onyas single that is coming out in November. Which has naked chicks all over the cover eating each other out...all in various poses of rapture. While that doesn't bother me at all, I can see where some of our "smut" distributors may have a problem with it.

Lou Carus: This is America, and everyone has the option to carry what they want, and distribute what they want...[burp].

UTV: How do you handle stores or distributors not hip to the motif? Do you get around it somehow, or just say "Fuck 'em"? Have you ever censored artwork or content in consideration of distribution? One way or another, I imagine these topics stir strong feelings of anti-censorship, resentment, or being practical on the "business" end of things. As my shrink would say, "Please share your feelings with me."

Nancy Farber: I had a distributor, one of our major distributors, ask me if I would maybe consider changing the title of our comp, *Goin' After Pussy* to which I flatly said no....f-no! The only other time that we had that problem was of course with the River City Rapists. That time they shipped us back all of our CDs -- which they had already sold most of mind you -- and said forget it, they didn't want to be held responsible for distributing it.

Lou Carus: We tend not to give a fuck. But you still have to keep in mind what's going to be able to be displayed in record stores and in windows and stuff like that. For instance we did a poster with a certain female singer from a certain New York Punk group from the '70s which had "Look Down Here Fuckers" on it, which we made sure we had printed on the back so it wouldn't face out onto the street so as not to offend the Mormons, and the bible belt people on the street.

Nancy Farber: ...Well a little bit, not too much. I mean we know who we are, we know where we are coming from and um to have somebody try to compromise us in any way kinda ticks us off.

Lou Carus: We get around it somehow.

Nancy Farber:...Yeah, we get around it somehow. We're slippery that way.

Lou Carus: That's right, we are conniving, and lascivious.

UTV: My shrink also called me a "moron" recently. Should I find a new one?

Lou Carus: Yeah, you should see the woman on *The Sopranos*. She seems to work well with mobsters. [???]

Nancy Farber: I'm not at liberty to give you any medical advice at this point...it's not my forte, my shrink told me to beat it!..."Here's your money...GET OUT!!" HAHAHAHAHAHAHAHAHA!!!!!

UTV: It seems that the label is now putting out more full-length CDs than seven inch vinyl recently. Is this a sign of the label becoming healthier financially? Will Junk continue to release 7"s? If you feel you've found an audience, who are they, and how did you find them?

Lou Carus: First of all, Katon and I have always been collectors of vinyl. For over 25 years myself...well that when I started collecting the Punk stuff anyway. Junk started off as a vinyl only label...we couldn't afford to put out the CDs. But the demand has been so overwhelming for that particular format that we had no choice and here comes Nitro to help us out again.

Nancy Farber: 99% of our vinyl will always be collectors editions. We are looking into doing some picture discs with some releases we have coming, up-to-dateness permitting....our audience, well they have kind of found us. The people we mostly sell to have been around for a while. They know what they like. They find us over the net, they find us through

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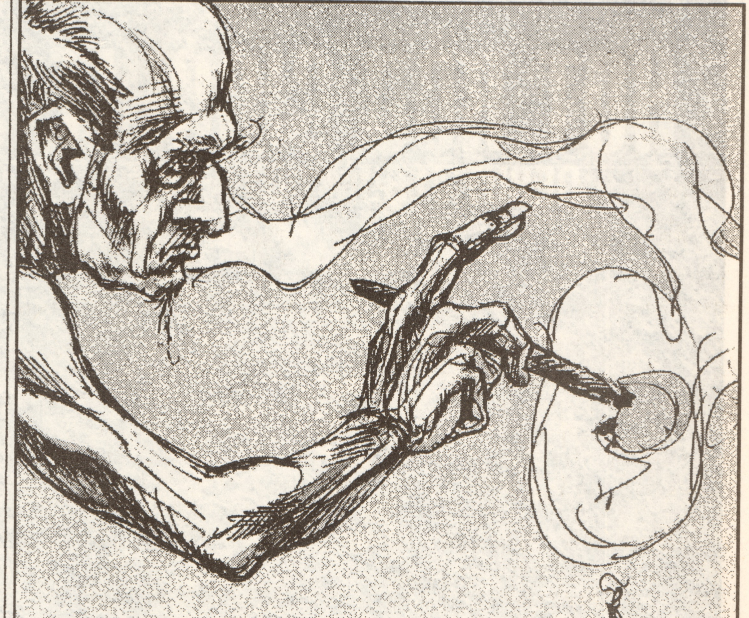

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our ads, hopefully they are finding us easily enough at the record stores. If you are having problems out there finding Junk give me an email (nancy@junkrecords.com) and tell me who to call and yell at.

Lou Carus: Plus we've been doing showcases with our bands (The Dragons, The Weaklings, The Bulemics, New Wave Hookers, The Spitfires, RC5, Jet Set, and The Lowdowns) in San Francisco, Portland, Seattle, Vancouver,BC, and Denver. We are going to do New York sometime this year....

Nancy Farber: Plus our bands are all really handsome looking young men and tend to draw all of the ladies in to the shows, and to the label..... :)

UTV: Are the bands that release records on Junk actually "signed" to the label, or are they releasing one-offs? Do you use contracts? Why or why not?

Lou Carus: The idea of a contract was something that I was always concerned about. Just from the bands' point of view. Right now we're just pretty much on a one album contract basis. For the bands that are interested. And normally they come back for more. I think that with our kind of stuff, we can't promise anyone a four album deal; we aren't Columbia, we're not Epic, we're not Interscope. We can't afford to do stuff like that. Plus, a lot of our bands self destruct from drugs or alcohol or what ever. Our first two records... The Stallions and The Lowdowns...The Stallions broke up within two months of the record's release...Rick moved out to Hollywood to work for Larry Flint....The Lowdowns are just a mess when it comes to drugs...We've had some hard times in that respect. New Wave Hookers...well, they seem to be on the road to recovery at this point.

Nancy Farber: The Weaklings have self destructed a few times due to drugs...and uh....child molestation...but they are back together and are running strong these days.

Lou Carus: Bradley molested a little child?!

Nancy Farber: No, no!! It was like the old bass player or the old drummer...something like that. Anyway, they kicked him out and he's in jail now.

Lou Carus: They never told me that. I'd have flown up there and beat the shit out of the guy personally that held that back from me....they didn't want me to hear that one.

UTV: In the end, what will make this all "worth it" for you?

Lou Carus: To see our bands making money...

Nancy Farber: ...to see our bands making money and to have each band have a line of chicks waiting for them backstage when they Roll off the stage. To have them be able to afford vans that can make it across the country without breaking down....

Lou Carus: ...with motors with less that 100,000 miles on them....Long lines at shows. Just making our way into the mainstream by our own rules. I think in the long run people will get hip to what we are doing and what we are about. And realize that we were one of the few labels that were putting out this kind of music for years. We just want to be recognized for what we've done. And what we've put out. I think we've got a pretty good catalogue of stuff. I mean we are not Stiff Records, but...

Nancy Farber: I deal with the bands daily... I see how hard they are struggling financially. I've got one guy living in a rent-free basement so that he doesn't have to keep a job so he can spend most of his time out on the road with the band. They all hold down piece of shit jobs and are putting their careers/futures on hold to follow a Rock n' Roll calling. They are out there working hard to sell records, and it would make me feel a lot better if they had some money in their pockets...if they just didn't have to constantly struggle.

UTV: What's next out on Junk?

Lou Carus: A new Spitfires full-length CD. A full length CD from Seattle's RC5 (That's Rob Clarke from Zip Gun) The Onyas new 7" (from Australia), plus another Electric Frankenstein single/split with a band out of Huntsville Alabama called Rocket City Riot. In closing... We appreciate all of the kind words *Under the Volcano* has said about our bands over the years. I for one appreciate the Long Island lifestyle. (I worked on Long Island for five years, grew up there for 20). So thanks, and see ya on the LIRR. ☺

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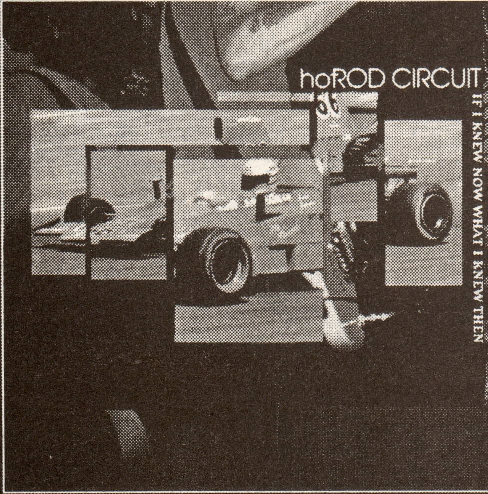

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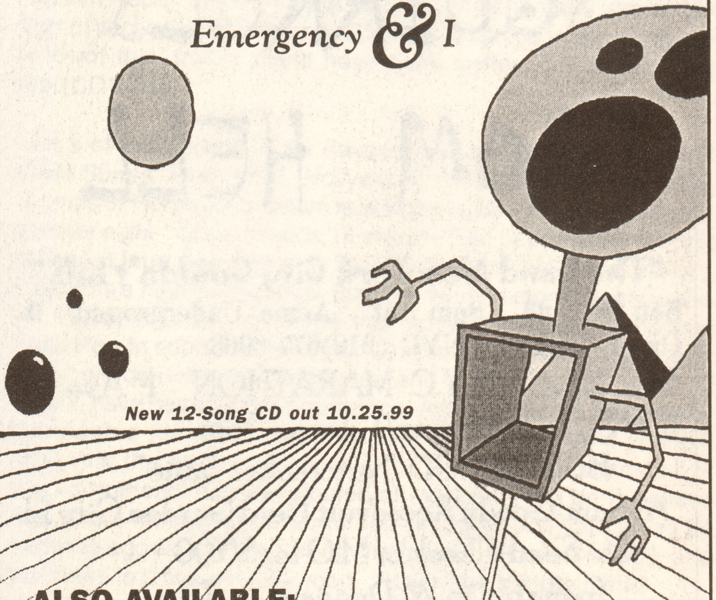

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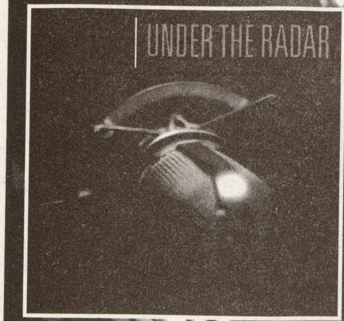

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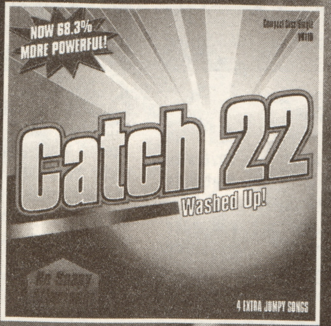

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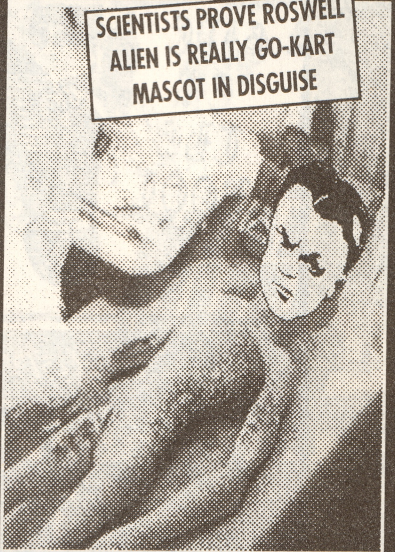

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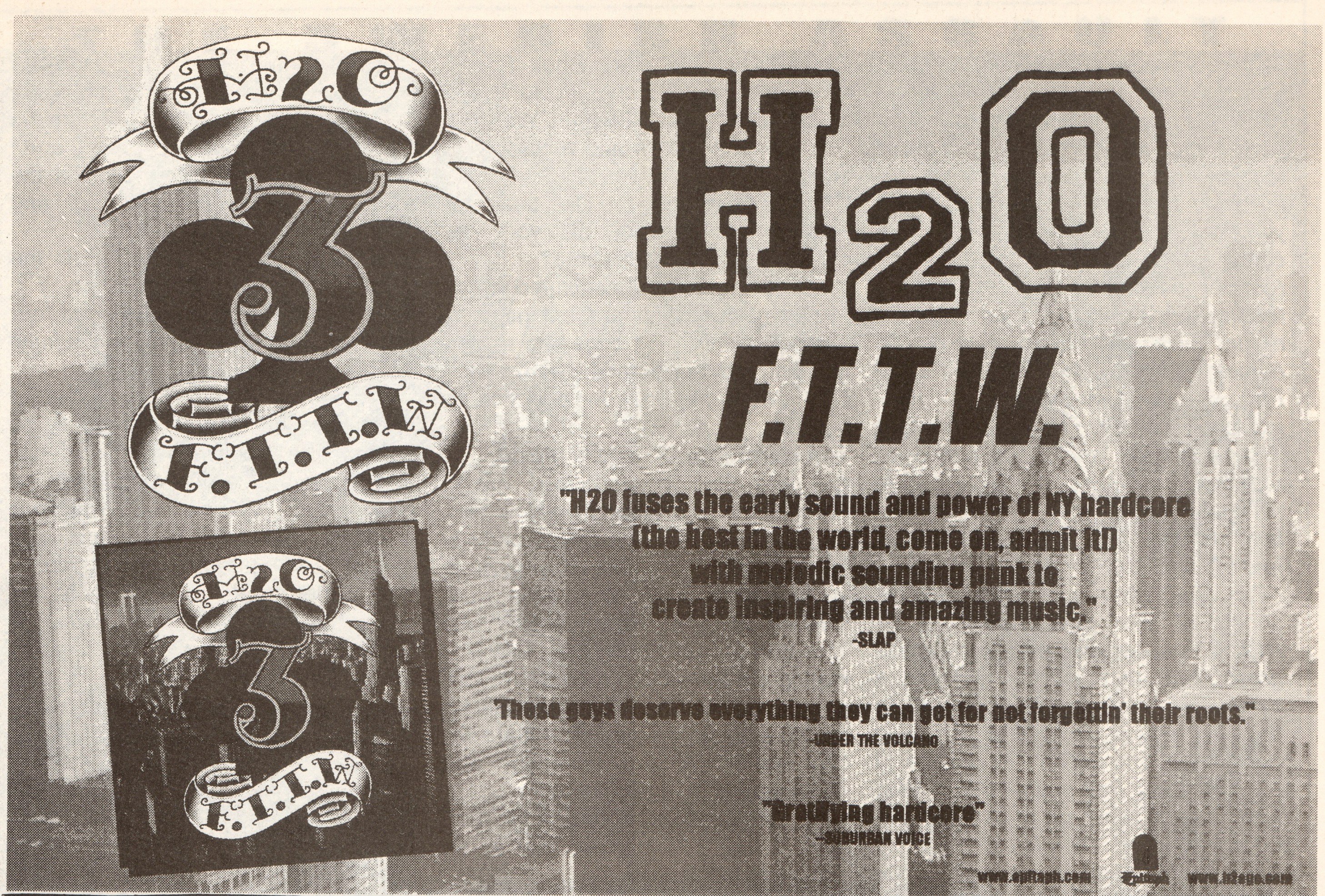

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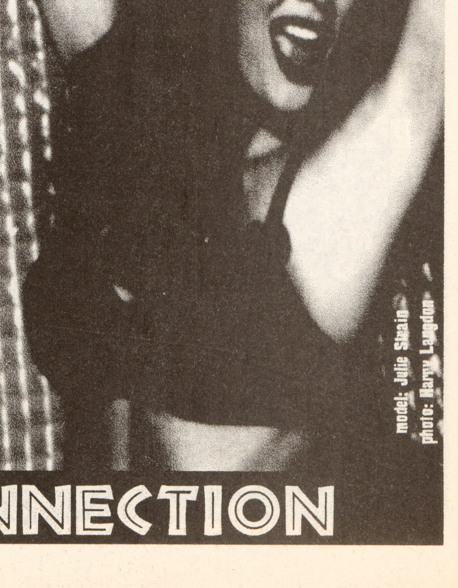
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THE ROCK & PORN CONNECTION

les savy fav

Ahhhh, Les Savy Fav... The name is french for something, and if my friend KK would answer her damn email (she parlez-vous so I don't have to) I could tell you. But hey, who cares what it means?! The fact that it's French tells you it's classy. These four young men, conniseurs of the finer things in life (gonnet pancakes, paddles, Adidas tennis shorts, and shower caps, to name but a few) have a new record coming out soon. But with Les Savy Fav, the creamy nougat of their existance is their live show. Lead singer Tim Harrington is the one man who makes up for the fact that white people ain't got rhythm. Ian Svenonious, please take notes, you haven't done too well, and the final is coming up.

Tim Harrington is leading the new school of, well, how shall I say it? ROCK. Their early recordings are really great, but they betray the band somewhat, not giving full testimony to their live power. Once you see them live, though, you will be fully realized to the Les Savy Fav mothership. I shall say no more; their set is something to be experienced. Their latest release is a 7", ***Our Coastal Hymn****, on DeSoto. They also have a 7" on Sub Pop, and a mini LP, 3/5, on The Self Starter Foundation label. A new record is coming soon, and Tim will tell you all you need to know... thanks to Chris Newmyer and Syd Butler for helping me set this up, and for Tim for taking the time to speak with me.-Joseph*

Under the Volcano: Hi Tim!

Tim Harrington: Awlrichtee Yoseffff whats up???

UTV: How was recording? Didja have a lot of fun?

Tim Harrington: Recording was great. We were at the Rare Book Room, where we recorded our Desoto 7" and the Self-Starter 3/5 full-length. We were there for two weeks and recorded 11 songs.

UTV: So did you use the Ouiji board for writing the lyrics or did you use something different this time?

Tim Harrington: We continued to use Msrouvmi, our ouiji board, but the lyrics are better than ever since she started sleeping with our Scrabble game.

UTV: When does the new record come out?

Tim Harrington: The new record, *The Cat and the Cobra*, comes out in October. It is on a brand new New York supra-label called FrenchKiss and run by Syd Butler, our bass player. He is working with Juan Monasterio from Brainiac, and Chris Newmyer who runs The Self-Starter Foundation, which is putting out the vinyl. When the record comes out is also when we will be touring again. In the meantime there will be some MP3s appearing and disappearing at lessavyfav.com

UTV: When are you gonna hit the road next...? 'coz I wanna use that as an excuse to talk to the always lovely and mysterious Robin again.

Tim Harrington: We are going to tour when the record comes out this fall, and definitely want to perform in Lubbock again. We would stop even if we weren't welcome, just to replace the custom frat paddle we had made there last time at that do it yourself paddle shop by the university.

UTV: How would you describe the boys in the band...? Who is the sexy one? Break it down for our readers...

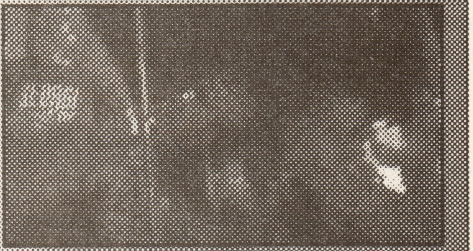
Tim Harrington: Syd, Seth, Harrison, and I (singer) are the sexy ones. Syd (bassist), Seth (guitarist), Harrison (drummer), and I are the intelligent ones. Syd, Seth, Harrison, and I are the funny ones, Syd, Seth, Harrison, and I are the sexy ones, and Gibb is the ex-one but he is sexy, intelligent, and funny in his own right.

UTV: Is it true that your Syd is the sexiest man in Indie Rock?

Tim Harrington: Yes that is true, our Syd is also the sick-seista man in Indie Rock.

UTV: Is it true that Chris Newmyer [of the label Self-Starter] is soon to be named "the most innovative voice in porn"? I hear he's quite the playa! **Tim Harrington:** That is not true. Well, he is a player, but actually he just was named "the most cliche voice in porn"...

UTV: What is the Les Savy Fav french connection? And any connection to Dismemberment Plan?



Tim Harrington: *The French Connection! The French Connection!* Why, what are you talking about? The only *French Connection* I can think of is my deep love and gratitude to Don Ellis, the composer of the soundtrack, that and the fact that we are all cowards like the frenchies were in WWII letting those Nazi bastards march right in just to protect their creamy white asses -- Just kidding ya' damn frogs, don't get your berets in a bunch. Oh, and the D. Plan -- Ees all good.

UTV: Bands/records currently rocking

les savy fav

by joseph

the party are?

Tim Harrington: The Lapse's release on Gern Blandsten is always good. Toko sings with me on a song in *The Cat and the Cobra*, I just heard the new Love As Laughter which is coming out on Sub Pop, it is pretty cool but not as GREAT as *#1 USA* which they put out with K, and as always Tubeway Army.

UTV: What do ya think of the new Rock*A*Teens record? [They were tourmates on their last national tour].

Tim Harrington: An A++ In May we had the pleasure of playing several dates up the East coast with The Rock*A*Teens, Man or Astro-Man?, and Blonde Redhead, and a good time was had by all.

UTV: If George "Norm" Wendt and John "Dan" Goodman got into a fight, who would win, and why?

Tim Harrington: Well, that is obvious, we the consumers would win. Clearly a fight of that star quality would involve a lot of exciting media coverage and probably even some of those expensive halftime commercials we all love so much.

UTV: Marilyn Manson is being blamed for the Littleton shooting. Who, then, do we blame for Marilyn Manson?

Tim Harrington: Trent Reznor. But then, who do we blame Trent reznor on? Hopefully A). some other student gunmen will strike and B). Some other cheeseball costume rocker will get popular before this goes to press since both are sort of yesterday's news.

UTV: Tell me about your most recent karaoke experience....?

Tim Harrington: I haven't been to karaoke since March, but it was quite a good night. First Syd and I wanted to see Blonde Redhead at Tramps, and we met these nice people there that knew the band and they invited us out to this Irish bar for drinks where we met up with some other chums from around the old New York. Then late we decide to go karaoke. There was a place around the corner which we went into but it was a Korean style Karaoke place; that means private rooms for parties, which sucks, but as we were leaving we bumped into this girl wearing a Modest Mouse T-shirt. We'd just played with them, and it turns out that she knew of the Favs and everything got really chummy for a bit but we left en mass (about seven of us) and went to a more normal uptown karaoke bar. Anyway, long story short Gibb [one of the guitarists] showed up and the only songs people were choosing were traditional Japanese love songs, but I broke the pattern with a lusty rendition of Zeppelin's "Whole Lotta Love" including bare-chested table hopping/humping and a roman candle display. At the end the bartender threw two dozen red carnations all over my spent body.

UTV: So now, ask me any question that you would have liked to have been asked....

Tim Harrington: Do you find this world distracting?

UTV: Only when I bother to pay attention to it! ☺

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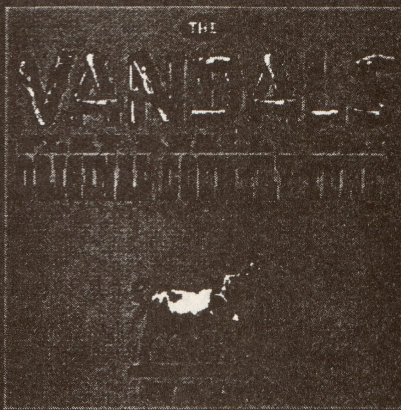

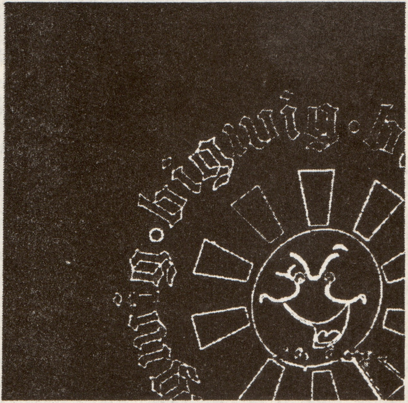

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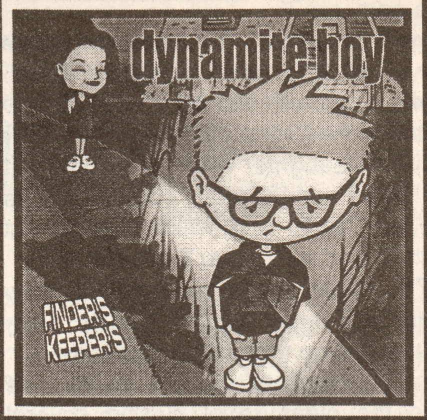
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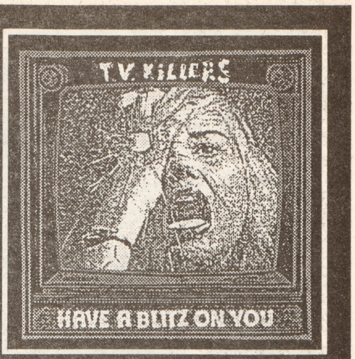
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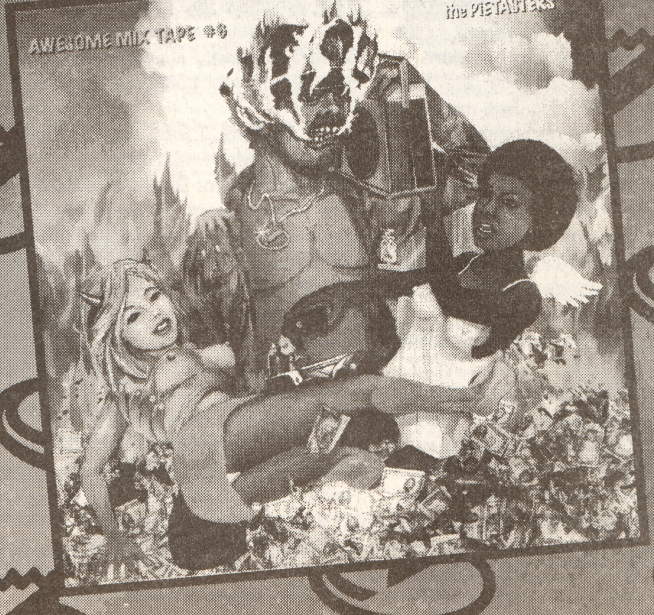
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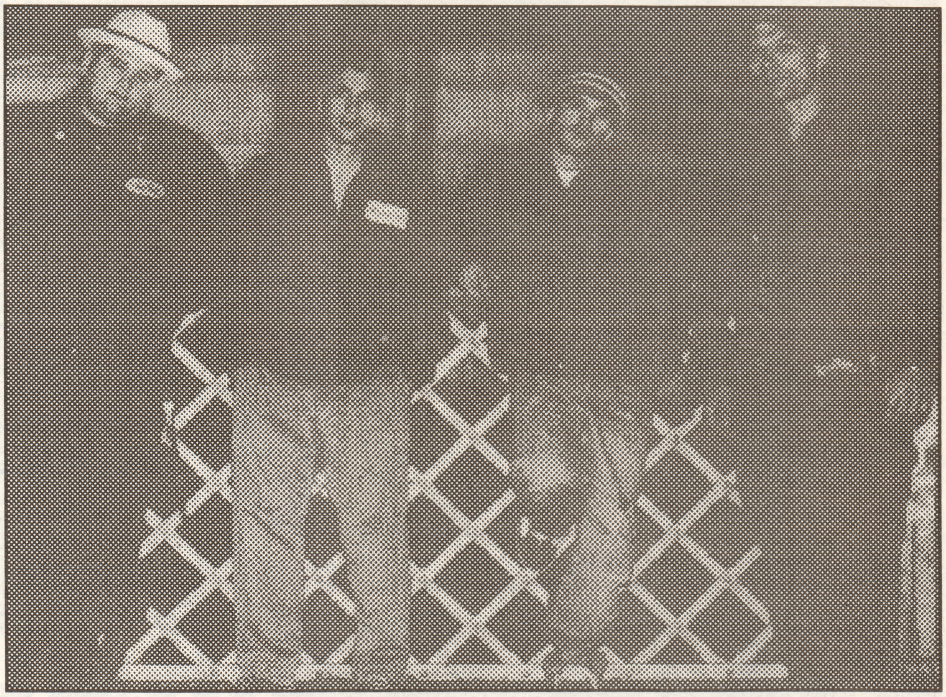
NINE LIVES

BY MR. HYMSON

Nine Lives is a melodic Punk band. So melodic, that calling them "Punk" might not be accurate. But if Green Day are considered Punk by the mall-ternative nation, then Nine Lives must suffer the same fate. I had been pestering Rich to do a Nine Lives interview for a while. What finally convinced him was their great new CD, ***Battle Flag*** *on Pop Records. It is so upbeat and catchy that Rich even stopped chain smoking and listened to the CD in its entirety. One of the reasons I like Nine Lives is because the vocals are so good. Let's face it, most melodic Punk bands and Emo bands have shitty singers. Most of these clowns were screaming like VOD six months ago, and they can't carry a melody if you put a handle on it. Not so with Nine Lives. Their singer, Rob, is so melodic that he could be a Back Street Boy...if only he had washboard abs. I conducted this interview with their bass player, Brian. Thanks to Brian for dealing with my stupidity, and a big shout out to Rocket Ramirez, the hardest hitting drummer in the world. Read on, and check the band's latest CD.-****Mr. Hymson***



Under the Volcano: Tell me about the formation of Nine Lives? I understand that some members of Nine Lives were in Black Train Jack.

Brian Goldstein: Rob was the singer for BTJ, and I played bass. After the breakup, Rob wanted to start something on the same track immediately; he never wanted to stop. We talked about it over a couple of weeks, and I was into it. Rob had already found a guitarist, Joe, and we found Rich, our drummer, through some friends at Lotus Tattoo. After a while, Joe wasn't working out. We all had some major differences, like he felt one way and the rest of us felt another way about a lot of things. After he left we got Andy through a friend of Rob's, and he has worked out great.

UTV: Your sound is very melodic. Are you a Punk band or a Pop band? Can Pop music and Punk music coexist peacefully within the same band?

Brian Goldstein: I don't think we're a Pop band or a Punk band, really. I guess we're more of a Punk band, if that's what you want to call us. As soon as you label a band, people expect a certain sound, you know? We all have many influences from diverse music genres, and it all seems to blend together pretty well.

UTV: Did you guys grow up listening to Metal? Be honest.

Brian Goldstein: I can tell you sincerely that I did not. I don't think Rob did, though he knows his Metal history. Andy did. It's in his blood. As for Rich, I can't tell. He knows everything about Metal, but that guy listens to the most obscure shit on earth. I don't think there's a band he doesn't know.

UTV: I understand that you recently went to Japan to play some shows. Tell us about that experience.

Brian Goldstein: It was the best tour. Being in Japan is like a band fantasy. Everywhere you go, the clubs are full, everyone is really psyched to see you, they know all the words (or if they don't, they scream along anyway), and everyone is very cool. The culture is so different there too, it was really amazing. And the food was great. Even in the hole-in-the-wall places, the food was excellent.

UTV: You have two CDs out. How are they different from each other? If I only had money to buy one, which one would you recommend?

Brian Goldstein: They're not too different musically, but the production is different. I think the new EP is different from *Reignition* in that it's a little rougher. I like the sounds we got better. If I had enough money for just one I'd get *Battle Flag*. Even though there are less songs, there are better pictures. I'd try to steal the other one.

UTV: You guys tour a lot. What are your favorite places to play? And why?

Brian Goldstein: Pennsylvania rules. It's almost always great there. New Jersey too. Kids seem to be into what we are doing in those places. We went down the East coast with Ensign, and were in Florida with Good Riddance and AFI, and it rocked. South Carolina, Georgia, Florida; they were all great for us. I hope we can get on another good tour soon. Any show is great when people give a shit about what's going on and have a good time. I don't mean like they have to think you are the greatest thing to hit the state. Apathy sucks. Why go to a show if you are going to stand around like everything sucks? Have a good time. It's supposed to be better than work or school.

UTV: Which do you prefer to listen to...west coast Punk...or east coast Hardcore?

Brian Goldstein: A delicate mix of the two is ideal. How about west coast Hardcore and east coast Punk?

UTV: If Nine Lives had a street fight with Biohazard, who would win?

Brian Goldstein: Biohazard would win. I'm pretty sure. Please don't tell me that *UTV* is planning some sort of East Coast Death Match....

UTV: Your first CD came out on a label called Mendit. Did it suck to be on Mendit?

Brian Goldstein: No, it didn't suck. There were problems because we had some differences of opinion with the label about some aspects of how the release was handled. That's all. Dave Stein is a good guy and he's trying very hard to make the label work. He also released the Under The Gun album, and just finished up a record with Reinforce, from Virginia.

UTV: My favorite song from your first CD is "Paperboy." Tell us about that song?

Brian Goldstein: Sometimes, you get into thinking about what you are doing with your life, and the ramifications of the decisions that you've made. In our society it seems that a lot of what determines success is how you are seen by other people, and whether you fit into their mores. Do whatever you have to do to get ahead of the other guy. Don't be afraid to fuck him over in the process; it's part of the game. I don't subscribe to that philosophy. Real success is about happiness, fulfillment, and knowing that you are doing something good and something right for you, and not hurting someone else.

UTV: I understand that you recorded the *Battle Flag* CD with some guy who used to record Blondie records. Is this true? Tell us about the recording process for the *Battle Flag* CD.

Brian Goldstein: It's true. I work with this guy, Gino Riccardi. We were talking about the band, and he starts to tell me that he did work with Blondie and The Dead Boys. I just kind of went along with it, and the next day he brings in all these records with his name on them, with production credit and stuff like that. He offered to work with us, and we figured it might be cool. So, we went into Brass Giraffe studios for about half a day, and out came the *Battle Flag* EP.

Craig Randall, the owner of the studio, also introduced us to Microsoft Netmeeting. You can use it to have one on one conversations with audio and video. He was telling us these tales of how he'll go on and these women will call him and get naked. We were curious, but all we got were a lot of guys calling who wanted to jerk off. Needless to say it was a disappointment.

UTV: Do any current Hardcore or Punk bands float your boat? Or do you find yourself listening to the old school classics?

Brian Goldstein: There's nothing like the classics, but there's also some great bands out there. AFI, The Overdrives, H2O, Sick Of It All, Rancid, The Ducky Boys, Good Riddance, Proceed...In the vast ocean of mediocrity that is music today, there are some islands of greatness.

UTV: Is there a perfect record label for Nine Lives? Is there a perfect tour for you guys?

Brian Goldstein: Any label that gives a shit and supports their bands, and keeps them on the road would be great. That's all we want to do. Fat seems to do a really good job at that. I guess there are a lot of labels that do. We just need to find them.

The perfect tour would be just about anything we could get on. We really, really enjoy touring. Even when it sucks it doesn't suck. I think when The Clash do their reunion tour, we should be on that. Definitely.

UTV: Does it bother you that when you play a show, the average kid in the crowd is young enough to be your offspring? And speaking of Offspring, didn't you once play a show with those fly white guys? Tell us about that show.

Brian Goldstein: Hey, we're not that old. We'd have to have gotten started really early, like backwater *Deliverance* style families. I think it's great when there are younger kids at shows. I know when I was younger and went to see 7Seconds, that meant the world to me. They were a really big influence on my life. Maybe some of these kids will turn out better for getting involved in a good scene where music means something. Maybe they'll help to make it better.

We **did** open when the Offspring played at Irving Plaza. It was fun, but weird too. We didn't see those guys hanging around at all. Their road manager was being a complete asshole and talking all sorts of shit. And, he made us go on half an hour earlier than we were supposed to. Rush on, rush off. He's the guy that says "Uno Dos Tres" in their hit song, and I swear he was walking around like he was a deity.

UTV: You guys have big time management. Do your Punk Rock ethics or beliefs ever conflict with your corporate, money hungry management? Don't be offended; if I had the chance to write for *Rolling Stone*, I would do it in a second. Writing for *Under the Volcano* doesn't exactly pay the rent.

Brian Goldstein: We don't have big time management. We do everything ourselves right now. Things were not working out with Concrete. It would be great to have a good manager and a booking agent and a label. Hey, we can all dream, right?

UTV: Any closing comments that involve pornography? ...and I don't mean The Cure album by the same name.

Brian Goldstein: Everyone in the band really likes pornography. I don't know the names of the actresses and actors, but I can get into it sometimes. Rich is the real connoisseur in the band. And if anyone wants to send us naked pictures, that would be very nice. ☺

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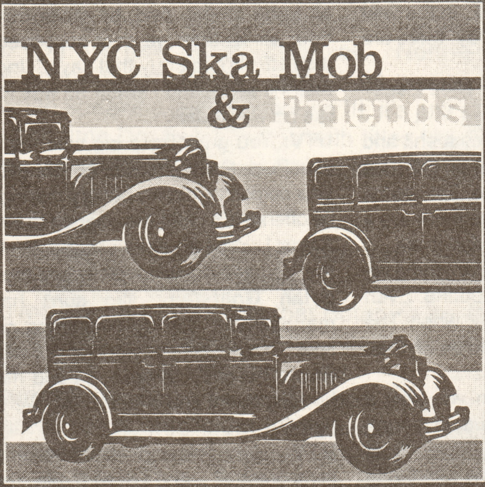

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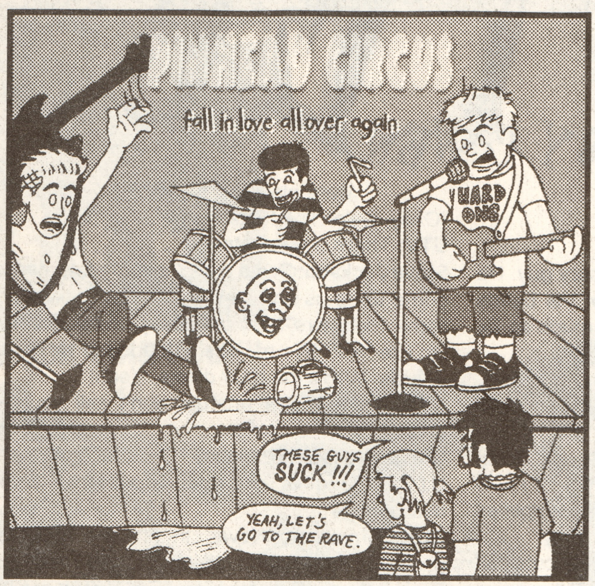
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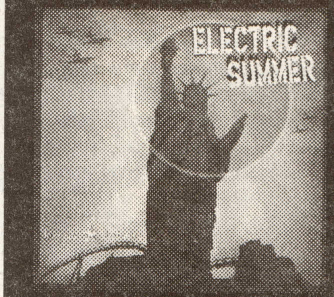
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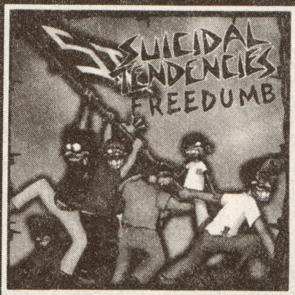
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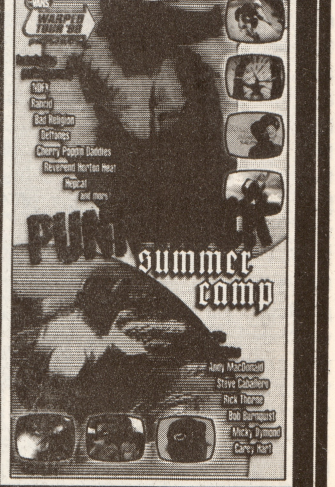
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THE PIETASTERS

BY OWEN

*Some call them misogynists. Others call them jerks and attack them with sharp objects. But there's no denying that they write some of the catchiest Ska in the nation. Ladies and gentleman, Steve Jackson of The Pietasters takes on Owen Murphy of Chupa Cabra. May the bigger dork win.**-Owen***

Under the Volcano: Is *Awesome Mix Tape # 6* the most important new release of the season?

Steve Jackson: Yes, in fact it was going to be titled *Hymn Songs of The Apocalypse* for the coming millennium celebration but we decided to go with *Awesome Mix Tape # 6*. It's **our** most important release for the millennium.

UTV: I have friends on the label Hellcat, Alex from Hepcat, and I was thinking about how in my view the label has affected Ska in America. It seems to me that it has given the scene a real center. How do you think Hellcat has affected Ska in America?

Steve Jackson: If you can't say anything nice don't say anything at all, but where Moon [Records] tried in the '80s to create that sort of thing, Tim stepped up where they couldn't any longer and picked up Hepcat and Pietasters. I mean, it's on the wrong coast for us, but I love all the bands on it. When we were out there in 1996 and Tim [Armstrong] and Brett [Gurewitz] came out to the show and said they were starting a label and Hepcat, The Slackers, Dropkick Murphys were going to be on it and did we want to be on it? I said, "Okay. Sure. Right now, [laughing], we've got a day off tomorrow [to sign]."

UTV: What are Brett and Tim like as people?

Steve Jackson: Brett's an amazing engineer and producer. He let's us sleep in his basement and watch his big screen TV. And he knows how to get great sounds and how to motivate the band to work.

UTV: What's an example of that?

Steve Jackson: He's just that voice that you listen to. I mean there are seven guys in The Pietasters and everyone has their own ideas, and Brett's the one guy in the room who [can say] "Tom, put the guitar down now. Next song." He's the voice of reason. He's the only one anyone listens to.

UTV: Tim Armstrong?

Steve Jackson: He's more like visionary guy. He has an idea for a label and he got the bands together and he's working on it as much as he can.

*[Outside my office as the interview is going on, a woman from some shitty Broadway show is on a stage in the park singing in that stupid Broadway voice crap that is not even singing...and it starts to drive me NUTS! I now seriously dislike her and the jerk who amplified her!**-Owen**]*

UTV: Do you hear this woman singing outside? What the fuck is this kind of singing? Why is this considered good? It's like the best of *Cats*?

Steve Jackson: [Lisping] Well, you know the torch song is coming back. Our next record is gonna be *Torch Songs by The Pietasters*. The drag album, the tranny album.

UTV: [Back to reality] I may be mistaken, but on this record there seems to be a lot of hidden innuendo regarding the female genitalia.

Steve Jackson: [Laughs] It's not that hidden.

UTV: [Mock shocked expression].

Steve Jackson: Todd's real subtle in his lyrics.

UTV: Why is that such a prominent part of your music?

Steve Jackson: The only way I can explain it is if you look here on the CD and who wrote the songs...

UTV: [Laughs]

Steve Jackson: ...you can get an idea, let's see. "Wasted," Ekhardt, "Somebody," Ekhardt, "Me No Wanna Licky You," Ekhardt. Hmm, I see a pattern developing.

UTV: Was he the genius behind the name The Pietasters as well?

Steve Jackson: No, these English guys that lived in one of these flop houses that we all frequent [coined it]. In England "pie taster" meant fat guy and we were all a bit fatter back then. We would walk in and they had this chant, "They're the pie tasters, they'll eat yer pies, they'll tell you lies, you won't believe the bastards' size, they're the pie tasters," and we needed a name and we were playing a show and we were like "Okay, we're The Pietasters."

UTV: That's a great story.

Steve Jackson: Some guys [imitates frat moron] come up to us and they're like "Duh, I like your name, Pietasters, huh, like pussy and stuff." And I'm like "No!" We may be dirtbags but we're not retards. We're the muff divers. Yeah!

UTV: Sure you're retards, don't sell yourself short.

Steve Jackson: [Laughs].

UTV: You guys ever get accused of being misogynists?

Steve Jackson: Never. In fact the National, [fucks up, so he starts talking like he's retarded], Da Natchunal Organzatrion dove Mimen are big supporters of Pietasters and we devote a lot of our charity work to breast cancer research.

UTV: Really?

Steve Jackson: Yeah man, it's called ME! THE CHARITY IS STEVE JACKSON! [Laughs]

UTV: So you're just pulling my leg.

Steve Jackson: Yeah, we never get offered any charity work but we would. We get asked [imitating a teenager] "Hey, would you play my high school vegan club in the cafeteria at 4PM to raise some money?" No, sorry. Come up with a better cause, maybe we'll help you out.

UTV: And for godsakes have a beer and [eat a] steak!

Steve Jackson: Yeah, we gotta eat meat. Gummy Bears and meat.

UTV: Good plan.

Steve Jackson: I didn't mean to brush you off about that whole misogynist thing. I mean, we've been maced before, by men! Maced by a guy, who came to the show, paid to get in. Bought one of our T-shirts and then he walks up during one of our songs and yells "Nonviolence towards women" and then sprayed me in the face with mace and I was like "Mannnnn, this is gonna hurt real bad." So I took my drink and splashed it in my face and then jumped on him. And like Todd jumped on him and we were like "I can feel your skull changing shape underneath my fist." Then we chased him outside and we were breaking him against the car and then we went back in and finished the set. People tend to think we're being misogynists but we're just being ourselves. [In a soul power voice], "We're just holding up a mirror to society man."

UTV: You've got to admit, I mean, you can understand why someone would think that about you!

Steve Jackson: [Starts singing] "Me no wanna licky you down there." I didn't even sing that song, I was like "Todd, this is gonna be your debut. Your singing it pal, you wrote it." I'm not gonna talk about that stuff, I'm sorry y'know?

UTV: Soooo, you're kind of the moral compass of the band then?

Steve Jackson: A little bit, unless I've had too much to drink. Then I'm right there with Todd going "Yeah, let's break some more windows." [Pointing to pictures on the CD jacket]. Yeah it's like Todd = bad, Tom = stupid. They rest of us are teetering in the middle somewhere.

UTV: I kind of look like Tom!

Steve Jackson: Don't say that! He's really short, he's grown this beer gut and he keeps his head totally shaved. [Imitating Dr. Evil] "A shorn scrotum is breathtaking." He looks like Dr. Evil onstage. So we're gonna get a Cabbage Patch doll and put it on his amp and call it Mini Tom. He takes a lot of abuse.

UTV: Do you remember your first tour?

Steve Jackson: Yeah, we grew up watching bands like Minor Threat Do It Themselves, (DIT?), and so we jumped in the school bus and then realized that they didn't have 12 guys in the band. We were in Vancouver and we were like "I think there was three guys in Minor Threat and that's why it was easier to do it yourself because we only got paid $50 tonight and we have to drive back to Virginia."

We would buy a loaf of bread, baloney, and cheese, and everybody would get a sandwich a day. I'm dead serious; I'm not joking. And we would buy 12 apples and we would stay in campgrounds. It was completely ridiculous. I mean we were going across the Canadian Rockies in a 1969 school bus that I would have to get out of every 10 miles to put brake fluid in. There was some leak and you would press down a few times and say "Oh the brakes are going down, gotta pull over." That's why I'm kind of in awe that we're even here talking to you, because we should be at the bottom of a canyon somewhere in the Rockies.

UTV: I understand you learned a lot from touring with Bad Manners.

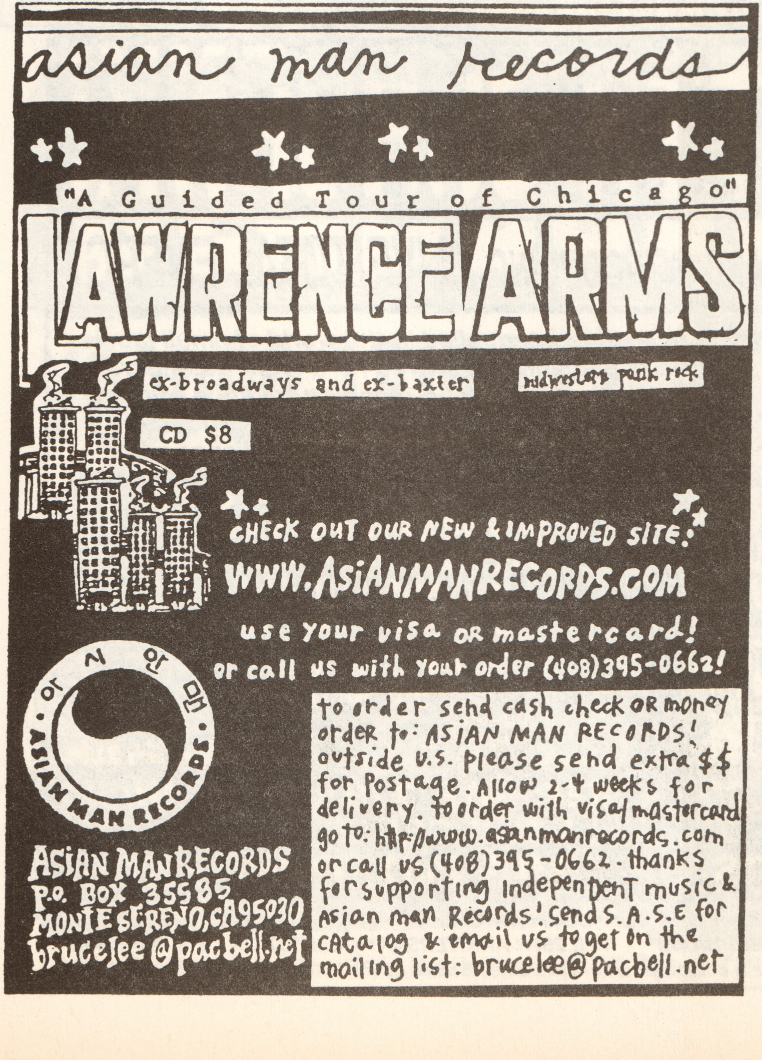
Steve Jackson: Yeah, in the beginning we did five shows with them and from then on we've been trying to drink off the hangover that Fatty incurred upon us. It was insane man, the guy taught us everything we know about misogynism and debauchery and drug abuse and whatever. And we've been chasing that rainbow ever since. He was always drawing the sultan's cross. He'd say, "Do you want the sultan's cross?" And [the unfortunate victim] would say "Okay" and then he would stick his finger up his own butt and draw a cross on their forehead. It's like [screaming] "No, I don't want the sultan's cross!"

UTV: You may not want it. But you probably need it. It's like my favorite Louis Lamour line, "I didn't want to kill him, but he needed it."

Okay, last question. I was thinking about how I would describe your music. Obviously you're a Ska band, yet the cool thing about you is your eclectic style in the sense that you'll cross genres like "What I Do," which has a South Western feel or "Crying Over You" and "Everyday With You" which are more like Soul songs with Reggae influence. What do you think?

Steve Jackson: Yeah, I agree. There's all kinds of diversity and variety on the album and that gets us into trouble a lot because people are like, "Are you a Ska band, a Soul band or are you trying to be a Punk band?" We're just playing songs man. We think they're pretty good. Take it or leave it.

Now you decide which dork wins. ☺



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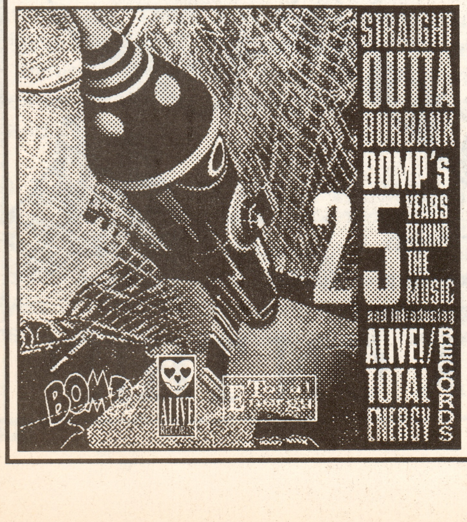

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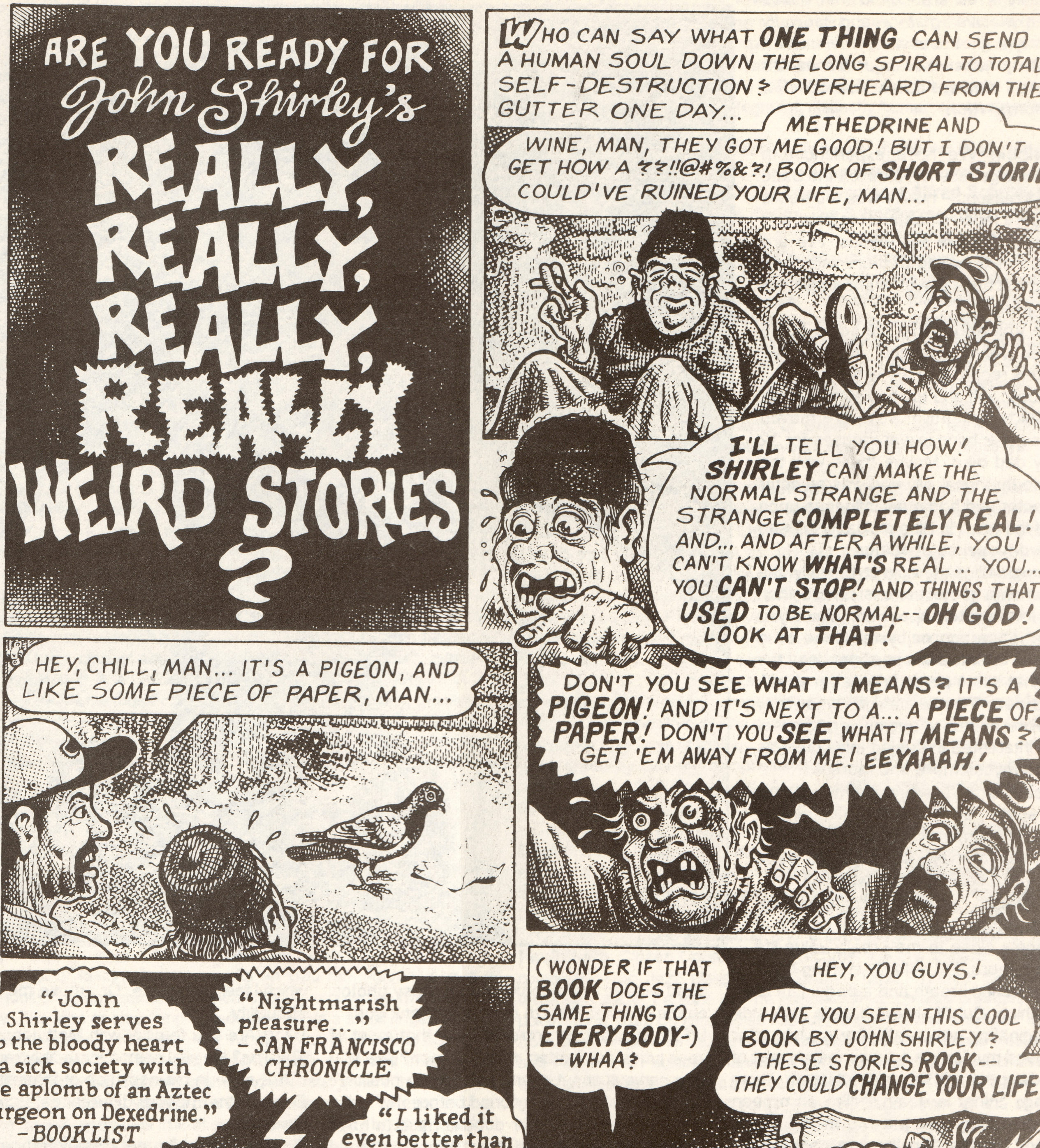
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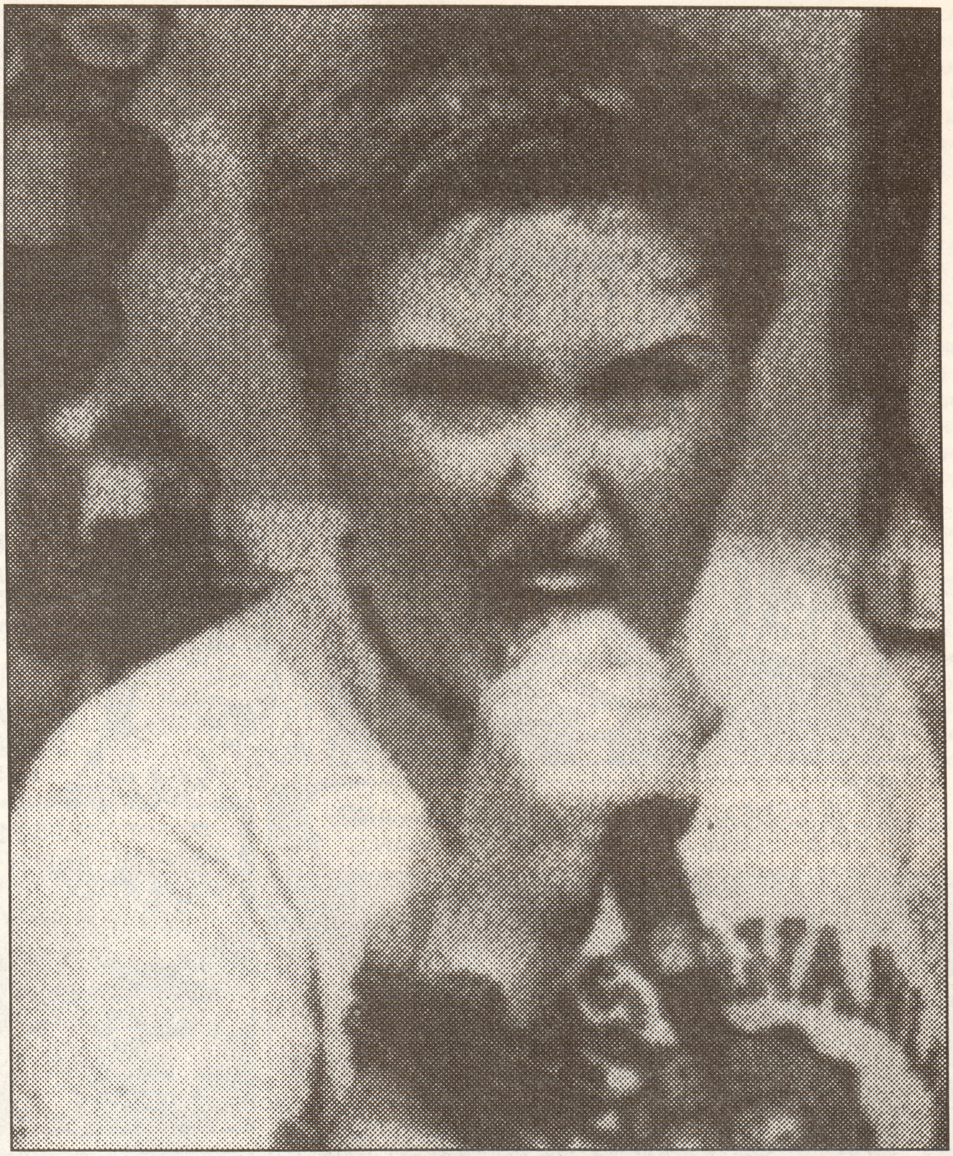
TILT

BY RICH

*Tilt is a Bay Area area band that mixes melody, explosive guitar, and socially concious lyrics. Vocalist Cinder Block answered my questions about the band's new record, **Viewers Like You**, on Fat Wreck Chords.-**Rich***



Cinder Block: We have experienced a personnel change recently. Jimi left the band for personal reasons -- his life was too hectic with his record label, Cheetah Records, and being a dad. We are still friends. We are doing these next couple of tours with Pete Rypins, our first bass player. Rehearsals are sounding great.

Under the Volcano: What are some of the things that have changed in your life between this record and the last?

Cinder Block: Jeff and my business, Cinder Block T-shirts has grown a lot. We moved into a house after living in warehouses for 12 years. My dad died. Maybe that's why the lyrics are so theatrical. My dad was an actor and a director and had a big influence upon my love of the arts. He also probably infused me with a dark sense of humor.

UTV: Though Tilt is melodic stylistically, the lyrics deal with more serious issues than might be immediately apparent. Would you prefer that someone enjoy the band on a musical level but miss the importance of the lyrics, or that same person not listen at all?

Cinder Block: People can do what they want. I am not tied up in audience response. I'm more interested in seeing this unfold as I challenge myself more and more.

UTV: Death is a recurring theme on this record, some of it dealt with almost sarcastically, some of it dealt with more seriously. Do you have any personal views on death you'd care to share with us?

Cinder Block: I've been suicidal in past dark days. But because of recent deaths of a few people close to me I really value life much much more. I'm actually starting to be grateful for having breath and a body. Life is an amazing thing. But I'll always have a dark side and a fascination with death. For a while after my uncle and my dad died, I was feeling sort of immersed in grief and thoughts of death. I was wondering, "What is death?" "I'm an orphan now, where does that put me in the grand scheme of things when the two people who loved me the most are dead?" It was a time of feeling rootless and alienated. I also went through a phase where I was obsessed with dead bodies -- like looking at autopsy photos on the internet, but I'm over that, thank god.

UTV: Would it be correct to say that most of your lyrics are written in first person? Are you ever nervous about baring yourself so publicly?

Cinder Block: As I mentioned before, my lyrics are theatrical. An actor doesn't have to have killed someone to put themselves in those circumstances and explore how it would feel to be a murderer. My songs are not necessarily autobiographical, but I try to use subjects about which I feel passionate. Or amuse me with their absurdity.

UTV: Are you familiar with Matt Johnson from The The? He also seems incredibly raw -- even more so -- in his depiction of himself lyrically. Despite the musical differences, I could draw similarities.

Cinder Block: I'm not closely familiar with his work. Sounds interesting.

UTV: Another theme running throughout the album is life as a spectator sport, rather than something to partake in. Is the title, *Viewers Like You*, referring to this directly? How much are you also looking at yourself?

Cinder Block: I've always been horrified at the way I am manipulated by television and desensitized by scenes of war and murder. But I'm fixated, I can't look away. I read, I'm aware of the mind control our consumer society imposes upon us. But I can't stop watching.

UTV: Have you ever gotten feedback from someone who recognized themselves in one of your songs, especially in an unflattering way?

Cinder Block: No, I usually use people as personifications of larger attributes of our society. I don't like to hold personal resentments, it's unhealthy.

UTV: The song "Annie Segall" is about someone who "exhibited incredible abilities" only to be locked in a mental institution. Could you tell me more about events that song is based on? What "incredible abilities" did Annie have?

Cinder Block: That song was inspired by a story I ran across while researching a song on our last record, *Minister of Culture*. It was the story of a victorian woman who was so smart her parents didn't know what to do with her so they married her off to a homesteader. She went crazy at the train station, pacing back and forth speaking in several different languages. Her name was Annie Segall.

UTV: It seems the song "War Room" is about getting straight; is it auto-biographical?

Cinder Block: This song is about Hepatitis C. No, I don't have it, but I know plenty of people who do. Go get tested, it could be you.

UTV: Your lyrics deal frankly with sexuality. Has this aspect of your songwriting led to fans sometimes acting on the wrong impression? How have you handled it?

Cinder Block: I've never been sexually harassed. Or, if I have, I haven't noticed. Maybe they're afraid of me; they should be.

UTV: I read a passage in the book *Anecdote* where Tilt encountered some boneheads at a club. Was that the inspiration for "Mama's Little Man"?

Cinder Block: Jerry Springer came first. The song was inspired by a show called "I Was A Breeder For the Klan"

UTV: The liner notes mention that your dad, William Rhea Morgan, was an actor, director, and teacher. Could you tell us a little more about him?

Cinder Block: He was a wry old welshman with a razor wit and a great talent for directing. He once staged the Shakespeare play *Julius Caesar* and set it in modern times. This was when the Vietnam war was raging. He led the audience outside to witness a firing squad, made up of American soldiers, shoot people and pile up the bodies. We saw a lot of piled up bodies on TV back then.

UTV: You guys own a silk-screening company. Is it something that you do in the band's down time, or is it a full-time affair, band down time or not?

Cinder Block: Full-time muthafuckin' affair. And that's an understatement. We have 20+ employees running two shifts a day crankin' out the Punk Rock shirts you see at shows. Many of our workers are in the music scene. To buy a Cinder Block shirt is to help pay for the Plus One's practice space.

UTV: In closing, what would make you less "Restless, Irritable and Discontent"?

Cinder Block: Yoga works pretty well. As you picked up on, I don't drink or use drugs, so I just have to sit in my own head and deal with it. I try to stay active and not brood. Getting out in nature is a good antidote. Thanks a lot, I'm really tired. Goodnight. ☺

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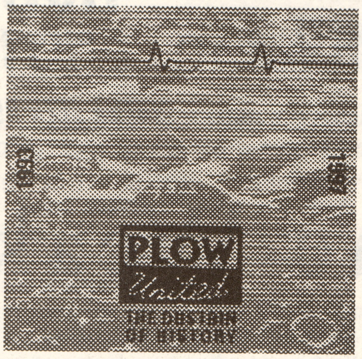

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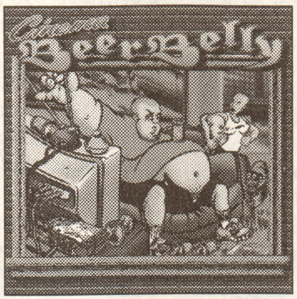
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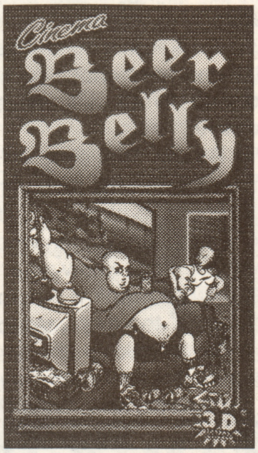
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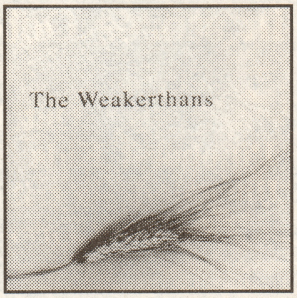
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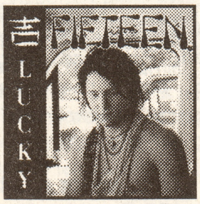
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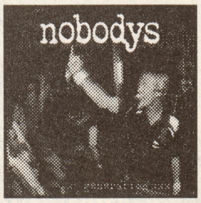

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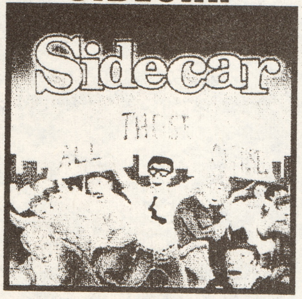

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KAOS

By Paul Motherbox

If I told you I hate you would you leave me alone? I have not gone to any shows or bought any new Punk or Hardcore releases in over two months... I got the new Last Days of August CD from the band, and it is really great... I have been watching the Mets, vacationing in Maine, playing in a beach volleyball league, and actually enjoying a summer for a change. All I can say is this Mets season has been awesome; I can't wait to see them beat the Bronx Bombers come October... Maine is awesome...no one there...woods...I was honestly in no hurry to come back home. Beach volleyball was fun as hell...we started out the worst team on the beach and got better every week, eventually making the playoffs and losing, but I had fun, and my team is now looking for a winter league. Motherbox is sponsoring our team and we are called The Meateaters. The new Motherbox T-shirts have a picture of me on it with a bubble coming out of my mouth saying "I eat meat" and our logo on the back. It's funny as hell if you ask me.

What sucks worse than having a ton of distributors owing you money that you most likely will never see? It's a situation that I myself am not a part of, but I sure as hell can sympathize. Imagine you are in a band: a really popular band from... let's say the Philadelphia area... and you've been around for over four years. Your band grew with the scene and you saw local crowds of over 1000 people come to your shows. You go on several US tours, and by the third tour your shows draw an average of 250 people. Then this year comes. You sign to a "bigger" label and tour Europe. Your shows average around 60 people and some shows have under a dozen. You play great but come home in debt. A bit damaging to the ego, but you plug on. Your label promises your record will be out for your US tour, but the tour comes and no release. You go out with two bands as popular, or more so then your band...and you expect a good tour. But in a place like Atlanta where the prior summer 400 people turned out to see your band, when you headline only 15 people show up. The tour itself is slightly better then last year's just because the van made the whole thing...you come home and how do you feel? I'll tell you...you are mad at the promoters for not making an effort and coming through with promises. Kids that actually came to see you play never even saw a flier. You are mad at the pile of bills that welcome your return, and wonder why "The hell am I doing this? Why do I put all my time and effort into this when there is no return?" Now think of this....this is real life for 95% of bands. They tour with little or no tour support. They come home barely breaking even or losing money. Promoters fuck them over because they are not Limp Bizket. The only thing I can say is that when you no longer love it, when you view being in a band as a chore, when you get sick thinking about going on tour again...it's time to quit. I for one, appreciate seeing bands from outta state play on Long Island. I wonder why the hell they decided to come play here, and any number of times I have been pleasantly surprised...Hot Rod Circuit made an impression...I won't guess why bands feel the need to leave the safety of their local scene to risk it all on the road, but a small co-op type label as my own relies on the band to pimp itself, and I want to say "thank" you to all the bands that have toured to support their releases on Motherbox...

The Fisticuffs/RPOD split is finally in the end stages. I expect this 7" to sell quickly for us, and the rumor is that Fisticuffs will finally play New York again, so I am looking forward to that in early October. The Emo comp is in the finishing stages and I should have test presses to the bands shortly. Again, stuff is taking immensely long, which is discouraging. Note to labels starting out: Expect to be discouraged often, and for long periods of time. Discouragement comes saddled with depression and self-pity. Just be prepared. For every release that sells 6,000-10,000 copies you will put one out that sells 100. Even big labels have records that don't sell well. That's life. My goal is to stay alive to release #50...I honestly doubt I will make it.

I think I may be going slightly insane. I will finish my master's degree in business in May, and then I will have some loans to start paying back. I hate banks...I hate owing money...I hate the man. So come May, in order to make the money to pay back the banks that gave me the loans I will have to take a better job...most likely at a bank. How long before I become the man? I find this entire concept pretty sickening. For anyone that has read my column or knows me at all, I ramble on and have a lot of crazy "dreamlike" ideas. I have one idea that is nuttier then all the rest, but this one I am definitely going to do.

Rather than get a new job in May, I will keep working at my job until March 2001...I will also get another job in the afternoons and evenings to make some extra loot. On March 15th I will fly down to Georgia, and for the next 100 days I will hike from Georgia to Maine. There is a trail (The Appalachian Trail) that covers the 2086 miles from Georgia to Maine and I plan to hike it all. My family seems to think it is a pretty crazy idea, and the few people I have told don't think I can do it. My wife can't wait to see me go (she would actually like to join me, but we can't both go). I guess as I get ready for this I will camping more often in Bear Mountain and will have less and less time for going to shows and stuff. Most likely my leaving will signal the death of my record label 18 months from now. Eight releases until 50...one semi-insane 28 year old guy who wants to challenge himself before he hits 30.

If I told you I hated you would you leave me alone?

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ROACHCLIP

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It's official. By the time you read this I will no longer be a resident of Long Island. I will no longer cringe and tell people I live on the sandbar with no culture. I'm finally moving out of Mom's and going on my own. It's pretty exciting and refreshing. I'm actually going to have a living room with furniture I bought and all my records neatly placed away on shelves I made. The little things in life make me happy, and just having a couch and a turntable in the same room is going to be the biggest treat. Just think, now I can do things when I want, not when Mom wants. If I don't feel like throwing out the trash, then I don't. Well, maybe my roommate will get pissed, but fuck him. He can throw it out. I'm going to take care of my living space. I don't want it to look like a college dorm room or some shitbox. I'm an architect and I plan on making it nice. I'm already planning out the bachelor pad.

So as I sit in my 12 x 12 box at Mom's writing my last *Roachclip* from LI listening to Rest In Pieces I look around and notice it's time for a fresh start. I started throwing out shit. Shit I've had for over 10 years, like flyers of LI bands from '91. I've even found old love letters from a high school girlfriend. You know, they're fun to read this time around. I also burned a box of lies my ex-girlfriend gave me. Why do girls always write stuff like, "I will always love you forever" or "I couldn't live a day without you"? It's such bullshit. Anyway, I burned that box of letters in the backyard. It went up pretty nice. I was going to mail it back to her, but I couldn't be bothered looking up her address. I've been living in my room with a lot of memories. I don't need to carry them anymore. I'm starting fresh and it feels great.

So anyway, my new start, my next step in life will be from the borough of Brooklyn, and it's really close to Downtown New York, which means fast commutes from work and subway rides home from drinking. No more Long Island Railroad. No more 3AM Penn Station. Yeah, life's going to be good again. Now that I live in Brooklyn my band will no longer be a Long Island band. That's something that always pissed me off. I hated saying we're from LI. That's right, I'm not proud of my LI living.

So fuck you, LI, and fuck all you mallrats. See ya in Brooklyn.-**Spag**

THE GLASS IS HALF FULL

JEFF KAPLAN

The e-mail comes down on August 30th. "All *UTV* stuff due by September 1st or you are doomed to an eternity in damnation." Now, coming from a guy who's last name is "Black", a guy who dresses in nothing BUT black, and who has a lot of crazy shit in his history, I don't fuck around. I open a blank document on my office's computer, and I get to work.

First off, I want to thank a few of you out there who actually read this column and gave me some feedback on my last column. In case you missed it, I discussed the topic of maturity, and with that, the ever-present feeling that I'm living a contradiction…one balanced between what a 26 year old seemingly "should" be doing, and that of a 26 year old ingrained in Punk Rock and all of its philosophies for 15 (very) odd years. It seems I'm not the only one who feels hypocrisy in his/her own life, without exactly knowing what to do about it. I suggest someone come up with a 12-step program of some sort. We could have meetings.

I have decided to solve my problem by going back to school. I don't know if I'll succeed, but I'm going to make a go at trying to make a living off of teaching one of my passions. I think that teaching is probably one of the most noble professions out there, and combining that with working with one of my loves day in and day out, will make for a great life, I think.

It's funny how columns come together. I usually sit down to write with only the vaguest of ideas. Sometimes I remain "on point" and end up saying exactly what I wanted to. Other times I stray so far off topic, that my original ideas basically get left out completely. Sometimes, this is a good thing. My last column, which ended up being about maturity, manifested itself with ideas I had about major labels…an issue that will probably never stop being debated by those in the Punk Rock community.

I accept major labels now. I am no longer the diehard, anti-corporate record label person I used to be. Without major labels, the music of Bach, Chopin, Miles Davis, the Beatles, Bob Dylan, Peter Tosh, Thin Lizzy, etc., would not be accessible to the masses. "Screw the masses – they are undeserving!!" – I can hear some of you elitists shouting. I give a resounding, "NO!". The music of artists MUST be accessible to everyone on this planet, if the technology exists. The music may be legally owned by someone in particular, but the sounds belong to the universe, and no one has more of a right to access it than anyone else. Major labels have the ability to do that, small, tiny labels, do not. I love the DIY ethic, and will embrace it forever. But many of the independent labels themselves are not above reproach, and often engage in practices just as capitalistic and downright shitty as the majors they are supposedly an "alternative" to. Whether or not an artist sells themselves out is an issue the artist themselves can deal with when they shut their eyes at night.

Unfortunately, I live in a world where I'm skeptical of EVERYBODY. I'm skeptical of every action someone takes. The thought of "what's in it for me" cannot be far behind every action. Look at Woodstock '99. What a fucking disgrace. To the promoters: "HOW DARE YOU!!!". I do not accept your Woodstock as anything other than a vehicle to make you rich. You couldn't have cared less about the people who bought your overpriced tickets (who deserved much more for that kind of money), and you couldn't have cared less about anything that was truly special about the original Woodstock. Burn, baby, burn. Of course, being that I wasn't at either Woodstock, this entire paragraph lacks any journalistic integrity.

And, finally, a note to some of those in attendance at the Murphy's Law show in Centereach, which Two Man Advantage played. Some of you may be calling us pussies or whatever for cutting our set short. Let me tell you something; one thing that has been lacking in shows for sometime is good old fashioned fun. That's a spirit we try to recreate at every show we play. We want to bring a party to the audience. We love mayhem and chaos, and we try to instigate people to move and have fun. We want everybody in the pit to be best of friends…and if you've never met someone else in the pit, then, for that 20 minutes or so…you guys ARE best friends…even if that relationship only lasts a few minutes. It seems like we want a lot…but it's pretty simple. What happened at that show was disgraceful…the spirit was not about fun. It was about machismo, selfishness, and hurting people. Bud got punched in the face before he even sang a note, my head and cabinet were trashed and knocked down, Skate couldn't even sing into the mic stand because he got pummeled…and most importantly our friend Nicole got slammed so hard into a wall, she had to be taken to the hospital.

WHAT'S THIS SHIT ABOUT??? THIS IS NOT PUNK ROCK…. IT IS NOT FUN…AND IT WAS NOT WHAT THE TWO MAN IS ABOUT OR WHAT THE TWO MAN WILL EVER BE ABOUT. We could no longer be the soundtrack to your macho-fest that night, so we stopped. We love Centereach, and we'll play out there plenty of times in the future, I'm sure…. I'll chalk it up as an isolated incident. I don't like using this forum to discuss anything Two Man-related, but I could not let this particular situation slip by.

I have been given a public soapbox, so I have used it. Which leads me to the final summation...never mind...make one up your self. I'm too pissed off now. Spend some time getting to know your brain.

Have a nice day.

WHEN YOU'RE ON YOUR OWN

MYK

For the longest time I stopped reading 'zines from the small DIY scenes. That includes Punk, Hardcore, and Metal mags. I was working at a distributor of underground music. I was writing for a fairly large underground 'zine. I was going to a lot of shows and I have a lot of friends in the industry. I felt I knew just about everything that was going on worth knowing. Well, I no longer work at a distributor and I don't go to as many shows as I once did. It is amazing how fast you can lose touch with things that are no longer in your face. I picked up a few smaller 'zines and started reading them. It was astounding the amount of records that had come out that I knew nothing about. There was a slew of bands I knew nothing of.

I used to receive a whole bunch of different 'zines regularly at my last job and would just briefly scan them for info. Most of the stuff I read I would see in three or four of the different publications. That was the reason I pretty much stopped reading them. I would read my favorites and leave the rest because they said the exact same things except not as well. This is a really bad way of thinking I've come to find. Here I am now trying to catch up with the things that were once right in my face. The underground music scene is a snooze or lose proposition. If you don't stay right on top of it, it will pass you by. If you let it pass you by, you will most likely miss the best of the best because they are the ones you hear the least about.

It took me some time to catch up with the stuff that Sub Pop is putting out these days, because it wasn't in my face. Thanx to people like Spag, Jeff and Rob continually telling me about these bands that I finally caught up. I just found out that Revelation is putting out a new Kiss It Goodbye CD. I asked Keith what was on it, and he like me is out of the scene, and he had no idea. Pretty sad, especially considering he was in the band. So that's how it goes. You can be a star one day and scum the next, as we've seen with many of the bands we've all listened to. But the minute you turn your back on the underground you can count on having a hard dig to get back in.

COACH'S CORNER

Aaron "Coach" Pagdon

Before I begin, I want you all to know that I have the singular distinction of being the only man ever to have been beaten and robbed by a blind dwarf in a crowded, well-lit parking lot. Having said that, I offer my readers a deep insight into the personality of the newest writer for *Under the Volcano*. I am neither ham radio operator, mineral, nor a former attache for the Swedish Department of State. And while I have been known to occasionally use ordinary fur-bearing mammals for extraordinary purposes, I am not now, nor have I ever been, an advocate for the violent overthrow of the United States government. At least not so you'd notice. Well, at least never more than once or twice. Well, all right, never on even days of each month.

I gotta give kridit to doz guys ova dare. Richard Black is a fine fellow, indeed. He's never been anything but cordial and accomodating to me. Even when I dribbled on his collection of original manuscripts from the hand of St. Paul, he chuckled amicably and added, "That's all right, I was gonna use those to line my birdcage." I knew then that he was a stand-up guy.

So, when he electronically solicited me to write a column, I was pretty excited. Actually, it was a while ago that Spag had asked me to write something, but I told him that it would have to wait until I was married and could focus my attention. I am now married to the Queen of Hearts, Mrs. Jennifer Louise Stephens. Much of my life now is spent pondering the next step of our immigration tribulation as Jenny has the fortunate (or unfortunate, depending upon your perspective) distinction of being Canadian. That's right, a Canuck. Land of great hockey, great natural resources, and great, uh...great...maple syrup. As one would imagine, the United States Immigration and Naturalization Service operates as efficiently as any of the larger bureaus of our federal government. Therefore, romantics like us will wait up to a year for Jenny to be legally allowed to stay in the country.

Given this situation, which is at the center of everything I do, I try to keep myself occupied. This is done in various ways and through several personae. I wouldn't write this column if music wasn't important to me. In fact, it's one of the most important things in my life. Whether playing it, listening to it, or writing about it, it is also at the center of most everything I do. However, this column may sometimes deal with music only in passing. Other times, it may be exclusively about music. I have a lot of respect for *Under the Volcano* which has been covering music for a long time now. It is a noble thing to do what Rich does, and a lot of hard work. So I am here to do my part, to contribute.

Sometimes I'm not very stable. I hope that my contributions will eventually reverberate as shockwaves across the minds of readers everywhere. But I feel I should ease you in first. Seduce you. Draw you into my world. I do this with chocolate, lavender, and the scent of honeysuckle. I do this with ripe red fruit and fresh oysters. Savor the velvety texture of a fine Grand Marnier souffle. Flare your nostrils at the rim of a crystal glass filled with Graham's Vintage Port. I look for the tantalized look of submission in your eyes. I wait for the dipping of the shoulders, the crimson rush of color to the neck and the heavy sigh of arousal. Then I go for the jugular, like any good undead.

THE YOUNG MANHOOD OF.....

STUDS LONIGAN

It is September 19, 1999 and let me tell you something: "Lamour Rocks"!!! That's right all you dirtbags, metalheads, and headbanging maniacs, the East Coast capital of Metal and Rock is back with a vengeance. It was 10 years since I made my first and last appearance, and let me tell you something, not much has changed... well with the one exception that it is now around the corner.

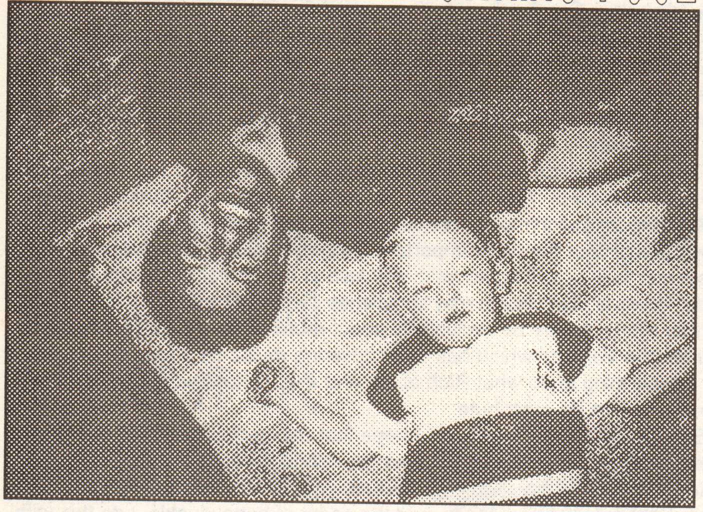
On the bill tonight was The Murder City Devils (the best thing that happened to Sub Pop since Mudhoney and The Fluid) and Zeke. Both bands were blazing but the real show was the crowd itself. This place is so '80s it hurts. On the walls there are gold records from Anthrax, White Lion, and Kix.

Everytime I turned around it got better and better. First off, I saw the best feathered mullet of all time. This mullet made Jaromir Jagr look like he has a crew cut. I blink my eyes and in comes two fat Metal chicks dressed in all black spandex with the white high tops on. Oh shit! I turn around and see a 40 year old and the tail he has on the back of his hair reliving the old days of Lamour.

There were plenty of other people there who had no clue who any of the bands were, they were just happy to have a home of their own to go to. A home where they can hear the upcoming shows being announced in between sets ("Next week Lamour in association with Fingers Metal Shop presents Two Man Advantage"). A home where you can buy a five dollar Budweiser from a big cheesy marble bar. Most importantly, a home where you can hide within the decade of the '80s and feel proud of your mullet.

I don't know when I will be back, but if you need to relive the '80s, or if you need a good laugh I highly recommend it. Can Frank Carriola's Sundance be far behind?

SOUNDS FROM THE DROWNING POOL



PAUL LEMOS

After two months of braindead, blissful existence away from the workplace, the shock of beginning yet another school year has been a potent shock to the system. The workload is already so overwhelming that it leaves little time for a proper column this month, so I'll try to provide a concise overview of the most interesting recordings I've heard these past couple of months. If you'd like more info on anything mentioned below, don't hesitate to get in touch.

Reissues/Undiscovered gems:

The big news this month is the **Legacy** release of the long lost third **Mahavishnu Orchestra** studio album *The Lost Trident Sessions*, recorded in June of '73, but shelved because of turmoil within the group. During this time, Mahavishnu was the most explosive, virtuosic fusion ensemble on the planet, a mighty musical force. Although *Trident Sessions* is a real pleasure, it's easy to see why the band imploded shortly after laying down these tracks. Democracy is not always positive within a band, as is clearly evidenced from the varying quality of the six pieces contained here. Mclaughlin's compositions are pretty stunning, particularly the incredibly intricate "Trilogy", but when he surrenders writing duties to the other players, the results are somewhat disappointing. All of the pieces are enjoyable and beautifully executed, but there's no question; this was Mclaughlin's band and he should have remained sole writer. Legacy has also overhauled their **Janis Joplin** catalogue, delivering beautifully remastered versions of **Big Brother and the Holding Co.**"s, *Cheap Thrills*, *Kozmic Blues*, *Pearl* and *The Best Of Janis Joplin*. These discs are available separately or collectively in the *Box of Pearls*, which includes *Rare Pearls*, a five song bonus CD of previously unavailable material. Not only do these remastered versions sound great, but each contains several bonus tracks, detailed liner notes and previously unissued photos. The debut album, (available domestically on CD for the first time) is historically interesting and contains some great moments, but it wasn't until *Cheap Thrills* that Janis really came into her own in a big way. What a pure fucking classic recording this is!! Having left Big Brother in search of her own sound, *Kozmic Blues* with its blazing horn arrangements finds Janis in a more soulful setting. The record is full of powerfully delivered meditations on the yearning and heartbreak that fueled Janis' life and work. Throughout, she's in great form, but occasionally the overly dense arrangements get in the way. *Pearl*, widely considered her masterwork, appeared shortly after Janis' death. The album captured the power, passion and depth of her music in ten beautiful, intimate songs. A sad farewell indeed... From Buddha records comes the fantastic 14 track compilation, *Glam Bam, Thank You Ma'am*. I'd be hard pressed to find another comp that contains such a vital, ballsy set of songs that so perfectly captures the aesthetic essence of Glam Rock. Included are such underrated classics as Eno's "Baby's on Fire" (a song containing one of the most scorching guitar solos you'll hear, thanks to R. Fripp), Slade's "Cum on Feel the Noise", Iggy's "I Wanna Be Your Dog", and the NY Dolls' "Personality Crisis", along with a slew of others. Many of the usual players also appear, like Gary Glitter, Suzi Quatro, Mott etc...But what the fuck are The Guess Who doing here?

The ever adventurous **Rhino Records** continues their fantastic work, collecting the essential music of Rock's often neglected innovators on multi-disc box sets. Both **The Ramones** *Hey Ho Let's Go* and **Captain Beefheart's** *The Dust Blows Us Forward* are superb double disc collections, packed to the brim with music and information. The Ramones release contains 58 songs, featuring the best tracks from each of their many LPs. Of course such a collection won't satisfy every fan, and a few classics are missing. But the set elegantly documents the band's evolution, while focusing on their first five albums, the most essential in a long, inconsistent career. Disc one is absolutely exhilarating, delivering 33 Ramones staples, each an adrenaline rush of power and melody. To top it off, *Hey Ho* includes an 80 page, hardbound book packed with photos, interviews, track info and just about anything else you'd want to know about the Ramones. This anthology is not only a must for collectors but an essential Punk Rock primer. The Captain Beefheart collection, while equally valuable, is a much more complex and difficult release. How does one assemble a "best of Captain Beefheart"? Considering the difficulty of such a task, *The Dust Blows* is pretty damned successful. Within the course of two CDs, documenting 16 years of activity (1966-82), the most palatable of The Captain's songs are presented. The inclusion of rare versions of early tracks and selections from the long out of print classic, *Lick My Decals Off* are alone worth the purchase price. In addition to these rarities, selections from all 12 Beefheart recordings are present, as well as The Captains vocal contributions to Frank Zappa's "Bongo Fury". As if this isn't enough, the set is accompanied by a 60 page, expertly annotated book, replete with historical data and dozens of rare photos. Unlike the five CD rarities box set, *Grow Fins*, issued a few months back, *The Dust Blows...* illustrates Beefheart's musical progression through his entire career and serves as a superior introduction to his singular musical approach.

New from **The King Crimson Collectors' Club** (see last issue, #51 for full details) is the two disc set, *On Broadway*, capturing performances of the most recent line up, the ferocious double trio, during 1995. Culled from five shows, this set perfectly illustrates the raw power and depth of the group. Although this line up is an extension of the quartet that recorded *Discipline*, *Beat* and *Three of A Perfect Pair* the added rhythmic drive of Trey Gunn's stick playing and Pat Mastelotto's percussives really push this band into overdrive. Throughout, the band displays considerable musical brawn, ripping through versions of "Red", "Talking Drum" and more recent Crimson staples with precision and power. The group's massive sound is solidly documented on this high quality recording. *On Broadway*, the fifth and sixth volume in the Collectors' series, is only available through mail order. For more info, contact **King Crimson Collectors' Club, Dept. CC, PO Box 5282, Beverly Hills, CA 90209**.

Fans of progressive music have cause to celebrate now that **One Way** has reissued the first two albums by **Happy The Man,** the self titled debut and *Crafty Hands*. Both recordings originally issued in the late '70's, stand the test of time amazingly well. Although I didn't appreciate this band when they were around, preferring the darker sounds of Crimson and Henry Cow, today I am fairly blown away by the incredible complexity of the music and the stunning virtuosity of the players. Indeed, some of the arrangements, particularly the grandiose introductions, recall the bombast that would give "progressive" a bad name, but overall both albums are prime examples how exciting this music can be in the hands of such skilled and creative musicians. If you're excited by the intricate time signatures, soaring melodies and dazzling musicianship of groups like Camel and Caravan, you'll find Happy The Man essential listening.

New Music:

Faust's return to action a few years back, after some 20 years of silence, started a bit tentatively, but the new album, *Ravvivando* on **Klanbad** records, is a real return to form, presenting the band in all their musically anarchistic glory. For a bunch of old guys who helped generate the whole Krautrock scene of the early '70's, Faust creates a pretty startling racquet. Strangely, *Ravvivando* finds the band sounding as primal as they did on their classic recordings *Faust*, *So Far* and *Tapes*. The new record is marked by a loose spontaneity, as the band grinds away, often sounding like The Velvet Underground circa “Sister Ray”. Moving from cacophonous jamming to passages of rich textural beauty, Faust creates music as powerful and avant garde as any being made today. After all their contemporaries, like Can, Amon Duul, Neu! have either disappeared or musically deteriorated, Faust has stayed true to a vision that started some 30 years ago. We are lucky to have them in 1999.

Three excellent “progressive” releases have just appeared from **Cuneiform Records: Univers Zero's** *The Hard Quest*, **Von Zamla's** *1983 (live)*, and **Blast's** *A Sophisticated Face*. Personally, I've been looking forward to all three, particularly the Univers CD, for many months. If you're into challenging, exquisitely played new music, all three are required listening. I can't say I'm much for what passes for progressive music these days. In fact I find a lot of it fairly sickening. But during the '70's and early '80's some truly brilliant work produced by visionary European artists was labeled “progressive”. The above recordings are progressive in the same the spirit as works by great innovative bands like Henry Cow, Magma, Art Zoyd, Crimson etc. Actually this music is much closer in nature to modern classical music (by composers like Schnittke and Ligiti) than it is to rock. Of the three albums, I must say that it's the Blast LP that really floored me. Although the group is fairly young, their music is firmly rooted in the classic RIO tradition of the late Henry Cow. Expanding the line up from five to ten players (adding two percussionists, strings and brass), Blast delivers a set of dark, sinewy chamber pieces of tremendous complexity. The band's work is still angular and bruising, but richer and far more sophisticated than past efforts. Univers Zero, once the most important of RIO groups, delivers their first new album in 13 years. *Hard Quest* presents 11 meticulously performed, intensely controlled compositions that are characterized by an underlying sense of foreboding. Employing bassoon, oboe, English horn, clarinet and violin, Univers Zero creates dark, majestic chamber music that is at once challenging and beautiful. While not as viscerally complex as the music of Blast, this is a work of subtlety, grace and elegance. Von Zamla, an offshoot of the wonderful Swedish ensemble, Samlas Maammas Manna, creates music that is extraordinarily technical, humorous and multifaceted. Having disband long ago, the release of this spirited live album comes as a welcome surprise. Through the course of these 13 tracks, the group incorporates aspects of modern Classical, Jazz, Swedish Folk and progressive music delivered with joyous abandon and virtuosity. Suffice it to say that *1983* captures the band in fine form and is a delight from start to finish. Much credit goes to Cuneiform for presenting such consistently superb and challenging music. Indeed, theirs is a labor of love!

New from Thirsty Ear are two worthwhile titles, **Pere Ubu's** *Apocalypse Now*, a semi-acoustic live set from '91, and **The Church's** *A Box of Birds*, a 10 song set of fascinating covers. As an Ubu fan, *Apocalypse* is a welcome addition to an extensive musical catalogue covering two decades of activity. The idea of Ubu “unplugged” may seem a bit strange, but this intimate set works really well, capturing the fragile, ever eccentric beauty of David Thomas' songs. The band performs with spirit and imagination throughout, working with a creaky piano and acoustic guitars, but cranking the electricity in a rousing version of “Non-Alignment Pact”. Recorded live on dat, the sound resembles that of a reasonable quality bootleg, but this often ragged performance is a lot of fun. Consider this a must for fans. If you're new to the band, start with *Dub Housing*. Next month you can expect to see reissues of the Ubu classic, *Song of the Bailing Man* and *The Art of Walking*...Stay tuned. The new Church CD is a very pleasant surprise, an album in which the band covers an eclectic selection of songs by some of my favorite artists. Fine versions of obscure tracks like Alex Harvey's “The Faith Healer”, Ultravox's “Hiroshima Mon Amour”, Kevin Ayers' “Decadence” and Bob Calvert/Hawkwind's “Silver Machine” appear alongside better known songs like Neil Young's “Cortez the Killer”, George Harrison's “It's All Too Much”, and Bowie's “All the Young Dudes.” The Church reverently pay homage to these diverse artists, proving themselves capable interpreters with great musical taste.

New from **Mute** records is **Tarwater's** domestic debut, the intoxicating *Silur*. Hailing from Germany, the current hotbed of electronic music, this duo has been releasing material since '96. Thankfully, because of the burgeoning interest in electronica, America finally receives a proper taste of Tarwater. Like To Rococ Rot, Kreidler, Pole and other German aggregates, Tarwater creates a warm, organic sounding brew of rhythmic electronica. *Silur* combines electronic experiments, DJ cuts and song structures recalling the fractured experimentalism of Tricky. Like the aforementioned bands, Tarwater continues in the grand tradition of avant gardists from their native land, Faust and Can, integrating distinctly human elements into their experimental tapestries.

Now that **ECM** records has parted from former distributor BMG and inked a deal with Universal, you'll be seeing a number of fine new Classical and Jazz releases. Beautiful new music from composers **Alfred Schnittke** and **Eleni Karaindrou** are out this month. The Schnittke recording, *Psalms of Repentance for Mixed Choir* is a stark, deeply moving vocal work that powerfully illustrates the composer's spiritual reawakening. Written in the tradition of Russian Orthodox chant, these psalms are performed in unison, de-emphasizing the individual voice. Throughout this deeply meditative recording is the underlying sadness and pain that characterizes so much of Schnittke's work. *Psalms* is strongly recommended to fans of Arvo Part and Henryk Gorecki. Karaidrou's new recording, the soundtrack for the Greek film, *Eternity and A Day*, is a richly orchestrated, delicately poetic work, full of beautiful, sweeping melodies and muted textural hues. Throughout, Karaidrou incorporates elements of Greek folk music within a classical context, creating a passionate hybrid that is at once fragile yet richly emotive.

New from **Dutch East Distribution** are two of the best experimental recordings I've heard this month: **Rothko's** *A Negative for Francis* (Lo Recordings) and **Stars of the Lid's** *Avec Laudenum* (Sub Rosa Records). The former is a sparse set of ambient instrumentals created through processing and layering of the string bass and bass guitar. Despite such limited instrumentation, Rothko's resourceful music is richly textured and carefully composed. Pieces move from mournfully melodic dirges to surreal sonic experiments. Employing loops, samples and various reverb effects Rothko delivers a recording of considerable depth and imagination. The new Stars of the Lid disc presents nearly an hour of glorious drones in five movements. Immediately comparable to Fripp and Eno's *Index of Metals*, *Avec...* is developed through the processing and layering of guitar loops and interwoven fragments of melody. Stars of the Lid draw the listener into their quiet, gradually evolving compositions through repetition and subtle shifts in their beautifully lush textures. *Avec Laudenum* requires patience but is rich in musical rewards.

Calla a trio from NYC, have just issued their haunting debut through Belgium's Sub Rosa label. The group's sparse, disorienting arrangements are rooted in song form but full of bent loops, fragmented whispered voices, and rough hewn rhythmic sequences.Strangely, “Calla”'s unadorned, low-fi production imbues the album with an intimate beauty all its own.

One of the most interesting and unpredictable recordings of late is **Faultline's** *Closer Colder* (Leaf Records, UK), a bizarre collision of computer music, Jazz, classical and Drum n' Bass. Through the course of these eight tracks, Faultline jars the listener with discordant changes, at one point moving from grinding noise into lush orchestration, and later, moving from downtempo cool Jazz into overdriven breakbeats. David Kosten (the sole member of Faultline) manipulates the recordings of an extensive cast of guest musicians, acting as a sort of musical terrorist if you will, destroying all barriers of conventional song form. Although much of the music is digitally deconstructed, the integration of superb live playing separates this from so much other generic experimental electronica. *Closer and Colder* is a fascinating, occasionally disturbing disc recommended to adventurous listeners.

Another very extreme piece of modern electronica comes to us from **Datachst**. Their new CD, *10110101*, on Caipirinha, is a mind-fuck in overdrive. Imagine a combination of Squarepusher, Panacea and Atari Teenage Riot and you'll have a pretty solid idea of the Datachst sound. Pieces move from twisted digital deconstructions to raging breakbeat distortion. Although Datachst indulges in some rigorous digital hardcore, the album is quite dynamic, continually surprising the listened with deranged rhythms and berserk electronic montages. Overall, *10110101* is a frantic, exhilarating aural experience, recommended to fans of extreme music.

At the other end of the experimental music spectrum is the work of composer **Robert Rutman** who has issued a powerful new disc, *Zuuhh!! Muttie Mum!!* on the German **Die Stadt** label. Rutman and his ensemble create massive, undulating slabs of sonic darkness, playing Steel Cellos; instruments invented by the composer himself. The ensemble, under Rutman's direction, presents a set of pieces that fully captures the dynamic range of his instrument. At points the music roars like some great writhing mechanical beast, while at others, the tone is almost symphonic, resembling the cacophonous works of Dumitrescu, before moving into passages of delicate droning ambiance. *Zuuhh...* is an impressive and difficult work of significant power and majesty.

New from **V2** Records, **The High Lamas'** wonderful fourth album might be their best yet. While the group's music has always been richly melodic, it has often been overshadowed by their many obvious influences, particularly "Pet Sounds" era Beach Boys. With the release of *Snowbug*, High Lamas have moved away from the colder cut and paste constructions of the past in favor of live playing. Thus, the new album possesses a warmer, richer sound, while maintaining the timeless quality of their past music. Incorporating a wide array of mallet instruments, strings, horns, keyboards and electronics, the group, with able assistance from Stereolab vocalists, Laetitia Sadier and Mary Hansen, has developed its most direct, memorable set of songs. (Both Stereolab and the Lamas have been deeply influenced by each other, and their individual sounds seem to have merged on their new recordings. The new Stereolab is also well worth your attention!)

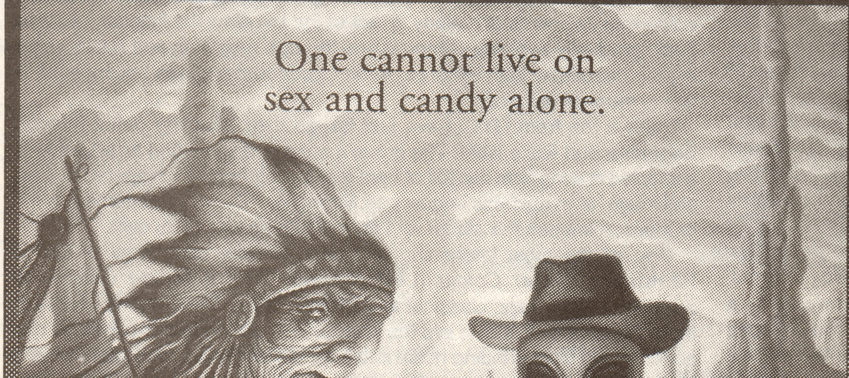
333's self titled debut from the Aesthetics label is a welcome surprise.This Connecticut trio, consisting of cello, drums and guitar makes some pretty serious music, a sort of fake Jazz/experimental hybrid in the vain of Tortoise and Isotope 217. Each of these nine pieces is built upon a simple melodic progression around which the players improvise. The most exciting selections are those highlighting the interplay of Dominique Davidson's passionate cello playing (I'm a sucker when it comes to this instrument, I admit...) and Steve Wall's graceful, yet propulsive drumming. Overall, 333 delivers an elegant, finely crafted debut.

New York's **Jet Set** records has been issuing some great stuff lately. **Tram's** new LP, *Heavy Black Frames* (along with the recent *Blackbox Recorder* CD) indicates the renewed vitality of music coming out of the UK. While obviously influenced by American bands like Low, Red House Painters and Palace, Tram's delicately muted, mournful songs possess a melodic richness all their own. Each of these desolate pieces is subtly enhanced by delicate guitar playing, and a wide array of electronic and acoustic texture. The sound of *Heavy Black Frames* often recalls the lush melancholic tone of the "Twin Peaks" theme and the sad beauty of Slowdive's "Slovaki", but Tram's music is quieter and more lethargic. Overall, *Heavy Frames* is a real treasure.

While on the subject of sad songs, I strongly suggest that you search out the delectable compilation, *Shanti Project Collection*, a set of rare and unreleased tracks by some of America's most melancholy writers. *Shanti Project* is worth buying for the Red House Painter's four previously unissued, superb quality demo recordings. This is a band that, for me, can do no wrong, so it's a pleasure to hear new music after such a long hiatus. Also featured are fine contributions from Low (the quietest band on the planet), Idaho and Hayden. Indeed, *Shanti* is one solemn recording, but if you're into "slow rock" this is some of the best around. An unexpected surprise is the inclusion of two songs by Misc, a San Francisco aggregate, that adds some spirit to the proceedings with their dense, sensually rhythmic guitar explorations.

From the ever exciting **Too Pure/Beggars Banquet** label comes *Blush*, the debut CD from **Bows.** Consisting solely of former Long Fin Kille member, Luke Sutherland and a host of guest musicians, Bows melds sweeping orchestration, experimental electronics and elegantly understated drum'n bass. The end result is a challenging yet consistently gorgeous set of songs and sonic interludes. *Blush* is a work of considerable aesthetic vision and depth. Rich melodies, dense keyboard textures and narcotized female vocals are bolstered by subtle, infectious rhythms; yet this is by no means a dance record. Comparisons are hard to draw, but imagine a combination of Boymerang and Mazzy Star and you'll have some slight idea of the sound of Bows.

Contact Paul Lemos at 54 Locust St., Massapequa, NY 11758



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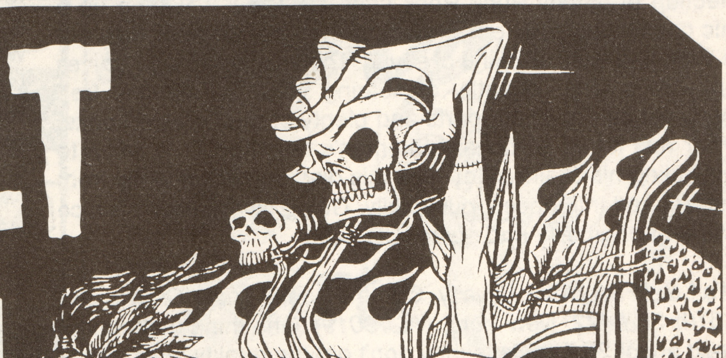

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Audio Reviews

7 Seconds "Good To Go" *(Side One Dummy, 6201 Sunset Blvd., Suite 211 Hollywood, CA 90028).* That Kevin Seconds' enthusiastic drive has not waned a bit under the weight of the years gone by is truly inspirational. 7 Seconds has finally decided to go "full circle," and return once more to the positive, fast paced socially conscious Hardcore found on early releases such as *The Crew*, and *Walk Together, Rock Together*, and the result of this effort, embodied in their newest offering, *Good To Go*, is truly striking and impressive in its own right. It is reinstatement of the 7 Seconds message for the kids of today. With a rough, fast paced early '80s melodic feel, and lots of sing-a-longs and "whoa-oh"/ "hey-hey-hey" chants, 7 Seconds delivers their earnest gospel of unity, cooperation, friendship, equal treatment, and self-improvement with absolute passion and total conviction. Every single song, from the opening "Sooner Or Later," to the closing "Here We Go Again Kids" is just awesome. To label any one of these offerings "standout" would be to do the effort as a whole injustice. Make no mistake about it, the powerful, positive message embodied in this album is what Hardcore should be all about. Turn it up, and sing along in unison.(CD)-**Ramek**

22 Jacks "Going North" *(SideOneDummy, 6201 Sunset Blvd., Suite 211, Hollywood, CA 90028).* This rather upbeat, 12 track collection of catchy Punk Rock finds 22 Jacks whipping up a sonic concoction of The Ramones crossbred with mid '60's era The Who and Blink 182 kind of sound. This release mainly thrives thanks to a large quantity of soaring vocal harmonies, free flowing yet catchy chord parts and plenty of memorable hooks. Rumor has it this is Richard Simmon's favorite CD to listen to while riding his Stairmaster. Yes this disc borrows slightly from genre related influences, but luckily, *Going North* retains a nice amount of originality and gusto.(CD)-**Alex**

25 Ta Life "Friendship, Loyalty, Commitment" *(Triple Crown, 331 W. 57th St. #472, New York, NY 10019).* One thing that cannot be said about 25 Ta Life is they don't get top quality guest stars. The newest offering from New York features Jamie of Hatebreed, Jimmy of Murphy's Law, Vinnie and Roger of Agnostic Front, and Paul Bearer of Sheer Terror, a proverbial *Who's Who* of NYHC. Unfortunately, musically this is far from 25's best offering. Many of these sound like 25 songs that have been reworked on themselves. There isn't that gripping sound that was on the original We Bite CD or the tautness of the demo. While this band is mimicked by virtually every two bit kid with a guitar, the band themselves seem to be doing it too. This just isn't up to their own standard.(CD)-**Myk**

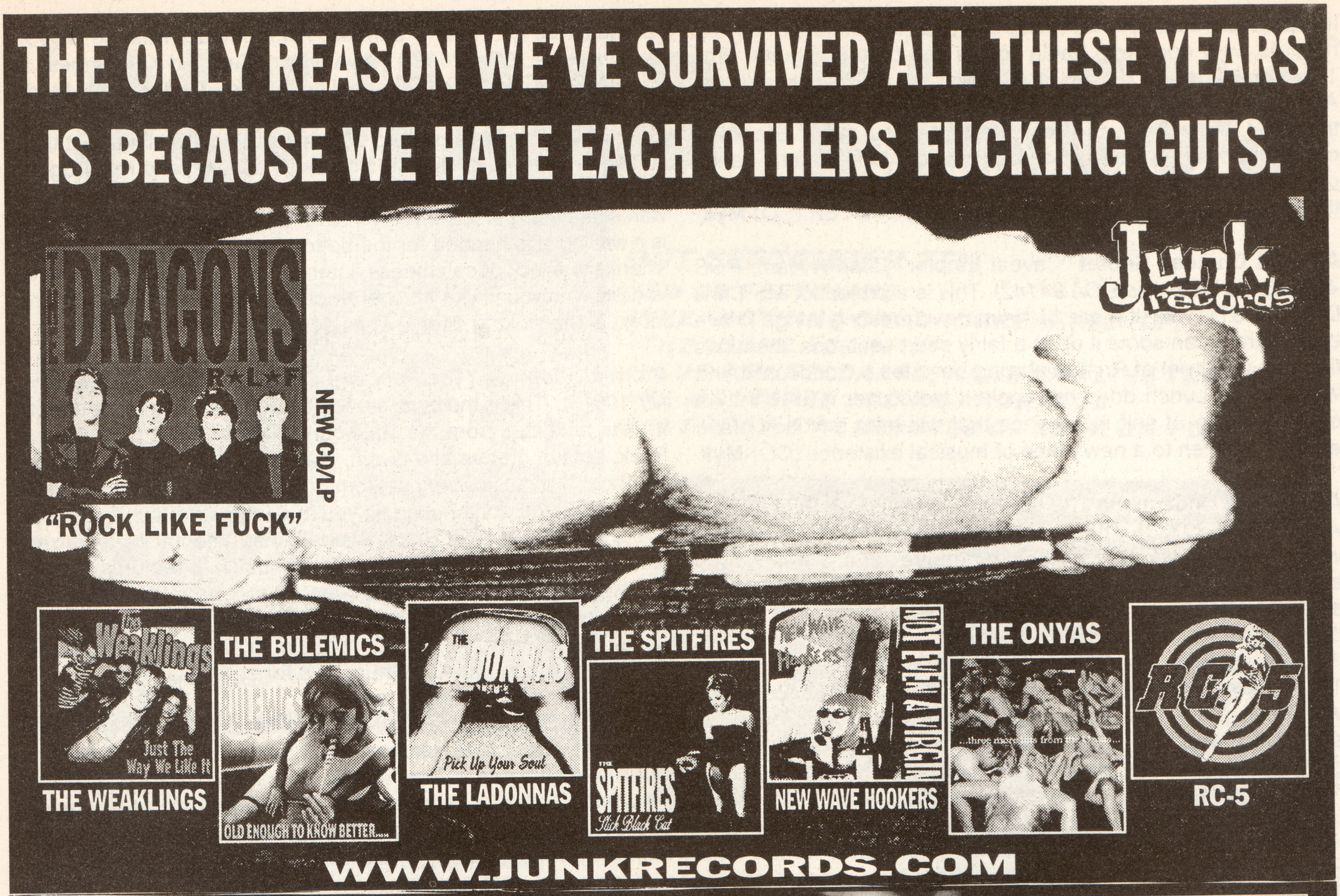
59 Times the Pain "End of the Millennium" *(Epitaph, 2798 Sunset Blvd, Los Angeles, CA 90026).* Another fine export from Sweden's Burning Heart catalogue, 59 Times the Pain blend the old school Hardcore sound of H20 and the Street Punk and vocal styles of older Rancid. Song subjects range from being part of the working class to fighting against racism and fascism. Good stuff.(CD)-**Dr. Deathray**

Acreddine *(Vacation House, Via San Michele, 56, 13856 Vigliano, BI, Italy).* This is a Straight Edge band from Italy. I usually like to check out the international bands to see what's going on every where else. Well, these guys sound like Shelter to no end; even the vocalist has very early Ray-isms. When he doesn't sound like Ray there are certain splashes of Kevin Seconds just to change it up. It's a fun disc in a nostalgic way, except I don't understand Italian. Not the most necessary record to own.(CD)-**Myk**

All Systems Go *(Cold Front, POB 8395, Berkeley, CA 94707).* So you call yourself a Pop Punk fan? Well, now it's safe to say you can throw away all that crappy Lookout, Fat, Epitaph and other second-rate Pop Punk label bands you have assumed for the last 8 years or so to be good out. You see, before all you little mallrats stumped across Punk there were two bands I always considered to be the best Pop Punk bands: the Doughboys and Big Drill Car. Big Drill Car was indeed my favorite band of the '89-'91 era. So now we fast-forward about 10 years I hear these rumors of members of BDC and Doughboys forming a new band my heart stops. I get real excited. Finally here it is in my pile of review materials with a big sticker on it: "For Spag". I knew it was it and I knew I was in for a ride. From the second I put this on I was in love with this. It's 11 of the greatest Pop Punk songs to come out in years. It's amazing hearing John Kastner's vocals with Frank Daly's harmonies. I find myself repeating, playing this record over and over again. This is so catchy and refreshing. It's on a different level than the average Pop Punk band of today. My two favorite tracks on this, "In Vodka Sonic" and "I'll Be Your Radio." Fuck, this is real good! It's '89, '90 Cruz Records all over again. I can't recommend this enough. One of my favorite records of the year.(CD)-**Spag**

Amduscias *(Blackend, 2828 Cochran St. Suite 302, Simi Valley, CA 93065).* Another in the line of US reissues of European records. This was originally released in 1998, and features one of the principal bands in the Japanese Black Metal scene, the premier band being Sigh. This is a six song EP that is full-length time. It features blistering speed ala Darkthrone, and vocals similar to that of Immortal. There is a lot of Burzum-esque guitar lines, and like most Black Metal, the drums are recorded too low. This is a top notch record though and at a domestic price it really should be checked out, even over a year later.(CD)-**Myk**

Amsvartner "The Trollish Mirror" *(Blackend, 2828 Cochran St., Suite 302, Simi Valley, CA 93065).* Here is one of those strange occurrences you find in the music business. This is a great EP of Black/Death Metal that I have owned for probably about two years now on an English import. About two weeks ago I receive this copy through Metal Blade for American release. Anybody know why it took so long to come out? No? Me neither. As a matter of fact, I already have their full-length which was released



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in March on Blackend UK. This is by far the better of the two records, very edgy with harsh vocals and blistering guitar riffs. The heavy drum sound is unusual for Metal recordings. Amsvartner has a similar sound to Enthroned, who are also on this label. A great way to check these guys out is the Blackend compilation series. This is one of the better Death Metal bands out there, and they have used elements of Black Metal to further their musical sound. Well worth the money of an EP.(CD)-**Myk**

Ancient Chinese Secret "Caveat Emptor" *(Slap A Ham, POB 420843, San Francisco, CA 94142).* This is a project of Mr. Chris Dodge and his wife. It is one of the more interesting things I have ever heard. I can some it up in a fairly short sentence. It sounds like Les Claypool of Primus playing bass for a Grindcore band while Lydia Lunch does her spoken word over it. It is truly a creative piece of self indulgence that will take anybody brave enough to listen to a new place of musical existence.(CD)-**Myk**

Anti Heros "Underneath The Underground" *(GMM, POB 15234, Atlanta, GA 30333).* The godfathers of American Oi! are back with the latest addition to their repertoire, and a noteworthy addition it is. After all this time, Mark Noah's recognizable rough squawk still blares out, as he and his politically incorrect motley crew waste no time attacking the plastic, trendy emptiness of modern popular "gen x" culture on the opening "More Stupid Than Stupid," and from there verbally maul the Hollywood execs who were quick to illegally use the Anti Heros logo during a segment of the film *American History X* on "NLC." A personal glimpse into a tortured past is provided on "Matt and Me," frustration over the political system is voiced on a rehashed version of "Election Day," and hi-octane beer guzzling chaos is more than alluded to on the reckless "Truck Stop Toilet." The classic British Street Rock influences are ever present on this southern fried release, and fans of this band's raw, Oi!/Street Punk meets old school Hardcore Punk legacy will not be let down by this one.(CD)-**Ramek**

Anti-Heros "Underneath The Underground" *(GMM, POB 15234, Atlanta, GA 30333).* These guys have been around a long time, and are considered one of the best US Street Punk bands in existence. I wouldn't be inclined to argue that point. This is some new school classic sounding stuff that could rival any of the originators. One of the best Punk records I've had the pleasure of receiving lately. I do have one tiny problem with it though; I understand that Lars from Rancid produced it and that's a big deal. But do I really need to see a naked picture of him on the inside cover? That's like, my worst nightmare. I guess even the best records have their issues...(CD)-**Myk**

Arch Enemy "Burning Bridges" *(Century Media, 1453-A 14th St. #324, Santa Monica, CA 90404).* Michael Amott returns with, if this is possible, a better version of Arch Enemy, featuring Sharlee D'Angelo on guitar and Daniel Erlandsson (formerly of In Flames) on drums. *Burning Bridges* continues on the past *Swan Song* track with lots of chunky rhythm guitars, grinding lead guitar and the slightly less raspy vocals. There is a distinct tightness to the band that only comes from highly talented musicians with the same vision. These guys are masters of a genre highly emulated but never duplicated. They are musicians who help sculpt the standard and now they are out to further it. This is a step in the right direction. You'll find none better than this. Check this out for sure.(CD)-**Myk**

At The Drive In "Vaya" *(Fearless, 13772 Goldenwest St., #545, Westminster, CA 92683).* Yawn, yawn! Gee did I just ingest a handful of valiums? Not quite, but I did wind up completely tired, wired and confused after just one listen to this disc. The unfortunate letdown regarding this seven song CD is the fact that At The Drive In winds up coming across as a second rate Fugazi blended with Emo based vocals and odd time signatures. Even with some trippy studio effects thrown into the mix, the end result is a sinking ship headed for the bottom of the Indie Rock Ocean. Thanks to a lack of catchiness, interesting song structures and a vocalist who sound like an overemotional loser, At The Drive In's latest is the sinking Titanic of its genre.(CD)-**Alex**

Atomic Bitchwax *(Tee Pee, 315 Church St, 2nd Fl, New York, NY 10013).* This is the band started by Ed from Monster Magnet. It is the next step from the MM sound. The sound is pure Stoner Rock. Lots of groove and doom, plus great drum breaks. This is all about the music. Very seldom are there vocals, and like Don Caballero, you don't notice till you're on like, the fifth track. It is like a whole record of Black Sabbath instrumental parts, mixed with a little extra Blues for just like right kick. It features tons of the watery "drug" sound; you know what I mean if you've ever smoked way too much pot in a night. This is pure mastery of this genre. Next to Electric Wizard, I can't think of anyone who could match this masterpiece. A must own for sure!(CD)-**Myk**

The August Spies *(ESPO, POB 63, Allston, MA 02134).* Really bad quality, old school Hardcore Punk Rock. The music is decent but the vocals ruin it. The vocals are hard to decipher and are distorted, which is unnecessary since the singer's voice is already growly enough. There are 22 songs about sucking, fucking clones, terrorism, jails, etc.(CD)-**Dr. Deathray**

Badtown Boys "Another Fine Day" *(New Red Archives, POB 210501, San Francisco, CA 94121).* This is a lot better than I remember Badtown Boys being. It's fast melodic Cali-style Punk Rock with a good vocalist. Not bad, but not memorable either.(CD)-**Spag**

Blanks 77 *(Radical, 77 Bleecker St., New York, NY 10012).* As soon as I obtained this CD I knew I was in for a real treat thanks to an album cover depicting two lipsticked lesbians passionately sharing some tongue. Yes, the photo provided me with more wood the a local lumberyard. Anyway, once again Blanks 77 have delivered yet another blazing balls to the walls Punk Rock masterpiece which showcases the group's down and dirty, circa '77 Brit-Punk antics chock full of deviant chord progressions, ultra snotty vocals and an overall aura sonic decadence. You'll get your money's worth. Why? well this sucker contains 18 tracks and plenty of rebellious joy.(CD)-**Alex**

Blood For Blood "Livin' In Exile" *(Victory, POB 146546, Chicago, IL 60614).* Blood For Blood return with their second CD full of Slapshot meets Sheer Terror Hardcore style. I really have grown to like these guys. I was a big fan of the Boston scene growin' up. They have taken elements of one of the greatest bands from Boston and mixed them with one of the most offensive bands to ever step out of New York. You can't go wrong with taking the tops of different classes, at least not in this case. It is rough and fast and pissed of. There is tons of attitude stemming from this band, and we all know that's what makes good records. I know it's fashionable to be more Metal than Hardcore these days, but here is your chance to check out a band that has skipped the

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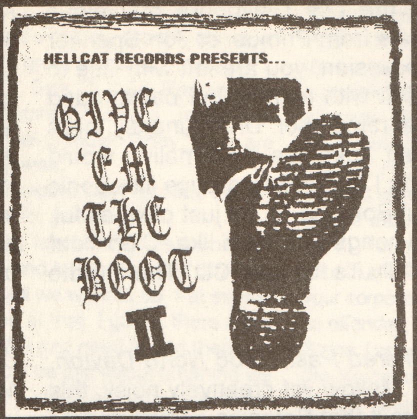

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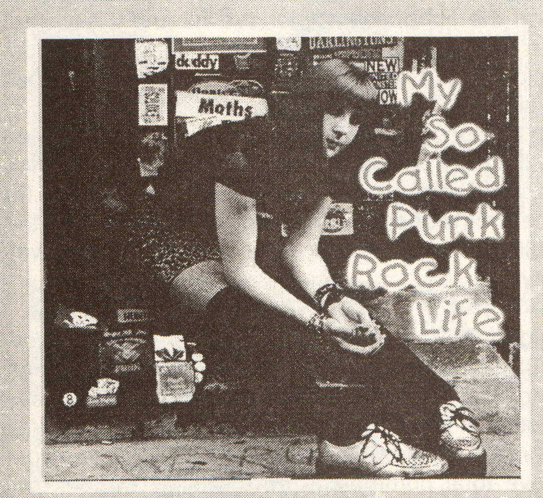
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Metal entirely. It's very refreshing.(CD)-**Myk**

Bob Log III "Trike" *(Fat Possum, 11390 Ventura Blvd. Studio City, CA).* If you take away the Les Claypool's marvelous basslines and honkey-like vocals from Primus, or Jon Spencer from the Jon Spencer Blues Explosion, you are left with little to be excited about. You would left with nothing but background noise that is nothing you'd want to remember. Unfortunately that's where Bob Log III's new album *Trike* lies... Normally I would compliment obnoxious racket as I appreciate groups like Sonic Youth, but when speaking about Bob Log III, it's just plain awful. This is the first time I've heard songs with titles like "Clap Your Tits" and "Ass Computer." Hopefully it's the last!(CD)-**The Middle Child**

Botanica "Malediction" *(Checkered Past, 1456 North Dayton, Suite 205, Chicago, IL 60622).* Mellow yet creatively noisy, this release won me over due to the fact that Botanica combines 60's trippy psychedellia with atmospheric Alterna-Rock ala Kula Shaker, The Verve, Thee Hypnotics, etc... All tracks are true champs. Surprisingly Botanica really goes over the edge by delivering great songs, intelligent lyrics and an altogether vibe which cannot be challenged. So called talented Alterna acts like Live and Days Of The New are in for a rude awakening: Botanica is masterful and better then you. Along with perfecto studio efx in the mix and decent production, you might as well be the first on your block to purchase this before the mallrat bastards buy it.(CD)-**Alex**

Broken "We're Fucked!!" *(Blind Destruction, POB 29, 82 Colston St., Bristol, BS1 5BB, UK).* Some totally fast political pissed off Punk Rock. It's loud, pissed off and straight to the point. Best thing about this 7" is they're from Connecticut, meaning they have every right to be angry and pissed off. Fuck, they're from New Haven. So all you college jocks hide your women 'cause Broken's going to break them in for you.(7")-**Spag**

Bunjie Jambo "Potty Karate" *(Grappler Unlimited, 5000 Euclid Ave. Suite 211 Cleveland, OH 44103).* Bunjie Jambo are one of the more raunchy Ska bands I've ever heard with tunes like "Gimme A Dollar (So I Can Put It In That Stripper's Underwear)" and "Ice Princess," but I'm sure not complaining! Although a lot of their horn lines are bright and shiny and much of their lyrics are cheerful (and often close-to-remotely-amusing), they lie more in the "Ska-core meets Reel Big Fish" direction; that's not to say that compositions like "Mailman" and "Let There Be Lunch" aren't close to "joke mix tape" status. It's a damn good feeling finally hearing a Ska band that can run a song to four minutes without completely burying it in the process...(CD)-**The Middle Child**

Cannibal Corpse "Blood Thirst" *(Metal Blade, 2828 Cochran St. PMB 302, Simi Valley, CA 93065).* They're back. After a couple of years, Cannibal Corpse has descended with yet another slab of blood soaked insanity, and it could be one of their best to date. George keeps getting better and better, and they have found a way to get even faster. Cannibal Corpse has also recruited the guitar talents of ex-Monstrosity member Pat. This is an extremely powerful record, and hits you hard from the first to the last track. Once again the artwork is vile and bizarre, but could it be any other way? Cannibal will once again reclaim their crown as the best of American Death Metal. I personally still prefer Gothenburg style stuff, but there is no denying that this could be one of the best records of the year. Must own, as always.(CD)-**Myk**

Casket Lottery "Choose Bronze" *(Second Nature, POB 11543, Kansas City, MO 64138).* If I'm not mistaken, this is a Coalesce side project. Maybe it's not just a project if the rumors of Coalesce's demise are true. This is a power Emo record, similar to the early days of the genre. Lots of melodies, quality musicianship, but it still retains some of the angst that kept it in the Hardcore family. The packaging is amazing, a die cut card stock with bronze metallic printing. This is one of those hidden treasures you fall upon. I heard about it from Matt at Bush League Records. Look for this. It's the real stuff, not like that bullshit the Promise Ring and Euphone are trying to pass off these days.(CD)-**Myk**

Cave In "Creative Eclipses" *(Hydra Head, POB 990248, Boston, MA 02199).* This is a little different than the releases one would usually find on Hydra Head. From what I understand, this is also a sort of experimental record for the band. None of the maniacal guitars and gut wrenching vocals here. This is more similar to a Post-Hardcore band. It's got Emo-esque vocals mixed with straight Rock guitars and an almost Rush-like atmosphere. There is also some interesting use of synths through different parts of the record that make this an unusually diverse record for a band with Cave In's reputation. As a Post-Hardcore record this is superb. This band remembers what the "Emo" bands like Promise Ring have long forgotten. An excellent listen from a seemingly always excellent label.(CD)-**Myk**

Chrome Locust *(Tee Pee/MIA, 315 Church St. 2nd Floor, New York, NY 10013).* Ex-Agnostic/Warzone and Murphy's Law's guitarist Todd Youth and ex-D-Generation drummer pull out some Rock 'n' Roll madness which can at times sound like Sabbath (that's a good thing, by the way). Ten songs that just rock, two of which are instrumentals. You need this CD in your collection.(CD)-**Mr. Noiz**

Codeseven "Division Of Labor" *(TMC, 106 W. 32nd St., 3rd Fl, New York, NY 10001).* We all know what effect Rorschach and Deadguy had on the Hardcore scene. We all know how that sound was then cultivated by Hydra Head and Ferret Records. Can we all fuckin' give it up now!? This band is a bad cross between Indecision and Deaguy's latter years. There are lots of Emo melodies in the songs as well. Can we be any more clichéd by mixing two of the most prominent musical styles around? Then slap it in an overpriced packaging ala Hydra Head rip off style, for the finished piece. This is one giant heaping pile of shit left by the bandwagon pulling horse! Watch your shoes on the way through!(CD)-**Myk**

Cooter "Looking Up" *(Fast Music, 368 Broadway #511, New York, NY 10013).* Twelve songs of pure Pop-punk enjoyment, that is, if you're not tired of pure Pop-Punk enjoyment. If you love and can't get enough of bands like: Blink-182, Fenix-Tx, Big Wig, Humble Beginnings, and MXPX, then this is the CD for you. These guys have total commercial accessibility, so look out MTV.(CD)-**Dr. Deathray**

Core "The Hustle Is On" *(Tee Pee, 315 Church St., 2nd Fl, New York, NY 10013).* This isn't a true stoner record like many of the things that have come on Tee Pee lately. It is a much more groovy record. It took me much longer to listen to it and let it sink in. In the same vein I have to say, it isn't up to the usual Tee Pee

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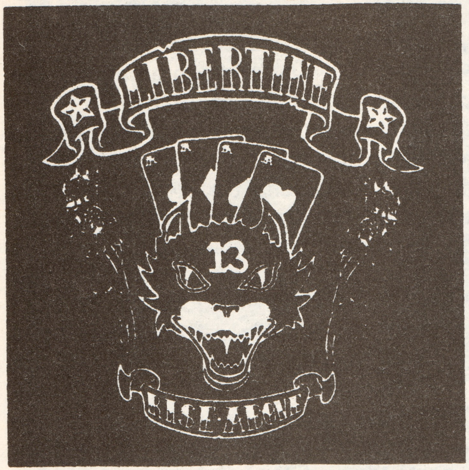

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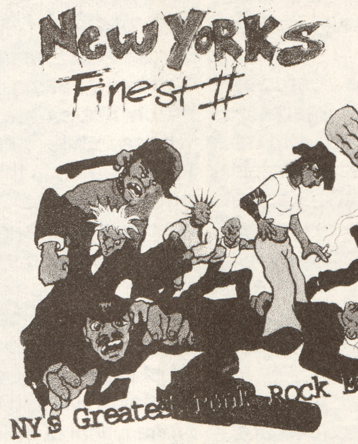
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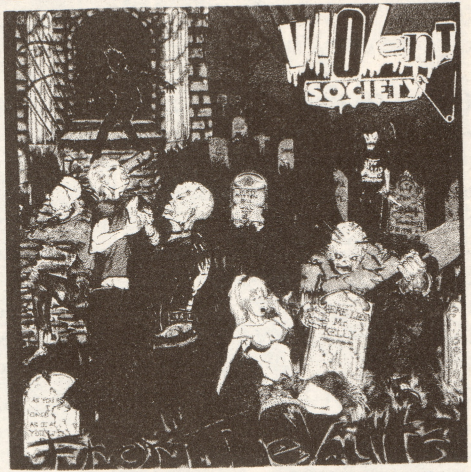

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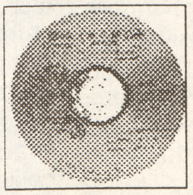

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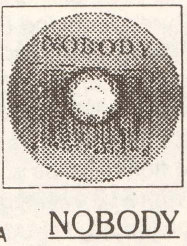

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standards. This was a real reach. I like most of the stuff Tony does right off the bat, but it's not the case with this one. It's very Space Rock, with a little doom mixed in. I was never a fan of Space Rock at all, and once again it doesn't really do anything for me. The vocals are also a little too whiny for my taste. You can't like everything and this is one that I just didn't like.(CD)-**Myk**

Creeps On Candy "Wonders Of Giardia" *(Alternative Tentacles, POB 419092, San Francisco, CA 94141).* I was really interested in hearing this. I really liked the last Dead and Gone CD, and this is the same band minus the singer. They had this Neurosis/ EyeHateGod thing going on. They sound NOTHING like that anymore. It is a cross between the Reverend Horton Heat, an overbearing bass, and a southern rocker. It is very strange to say the least. I can't say I really much care for it, actually. It's one of those cases of many great tastes that taste like shit together. We should all learn that ex-members is a recipe of nothing and doesn't mean dick. Oh well.(CD)-**Myk**

Criminal "Dead Soul" *(Metal Blade, 2828 Cochran St., Suite 302, Simi Valley, CA 93065).* The premier band from Chile finally makes their presence felt in the US. It is a pretty strong presence at that. This is early Sepultura style Death Metal at it's best. This is the record that will warm the hearts of those crushed by Max's departure. Not as good as *Arise* or *Beneath The Remains*, but as good, if not better than *Schizophrenia*. Not to mention the production on this is eons better, giving it an edge in the comparison. This has blown me away the couple of times I've listened to it, and it gets better with every listen. A must check out CD for fans of true early style Death Metal.(CD)-**Myk**

The Cuffs "Bottoms Up" *(Radical, 77 Bleecker St., New York, NY 10012).* Straightforward Street Punk Oi! from the concrete of Jersey. These kids have a good sound and the right idea. As the CD says, "Alleyway anthems and songs to drink by." I agree. It's a good release. Seventeen songs total.(CD)-**Spag**

Dallas *(High Park, www.highpark.com)* Imported European pop rarely comes finer than this. At times Dallas will remind you of The Cardigans or the Nico-fronted era of The Velvet Underground, but they do certainly hold their own. Vocalist Kristi Kindel has an accent-enhanced voice that gets more appealing by the second while all else is suave on the instrumental front. The music is just plain snappy. It's usually-soft and always-catchy though never on the shallow end. Just wait until *Rolling Stone* starts digging 'em and you're tired of being saturated with coverage of Dallas! With sixteen upbeat yet varied tracks you can never go wrong...(CD)-**The Middle Child**

Dance Hall Crashers "Purr" *(Pink and Black, POB 190516, San Francisco, CA 94119).* This is the first release on yet another of Fat Mike's labels. I hear this label will cater to the female fronted bands. Anyway this CD is amazing. I think it was a great idea on the Dance Hall Crashers' part to get Fat Mike himself to produce this record. This release finally grabs some of the Crashers' live sound, which is a little more heavy and faster/aggressive. *Purr* blows away their last full-length, *Honey, I'm Homely*. I actually think this new record is the band's best one since the first record. It's so cool to see one of your favorite bands come out with a CD that doesn't let you down. Thanks DHC!(CD)-**Dr. Deathray**

Dehumanized "Problems First" *(New Red Archives, POB 210501, San Francisco, CA 94121).* This, like their other stuff, is good. It's fast and unique. The guitar work is different than your average Street Punk band. The band kind of has a Dead Kennedys thing going. I don't know, it's just that weird guitar sound that's got me hooked. Good stuff.(CD)-**Spag**

The Dingees "Sundown To Midnight" *(BEC, PMB #20 810 3rd Suite #140, Seattle, WA 98104).* While no one can argue that the Ska trend that has swept across this nation has (thankfully) pretty much fizzled out, there is still something to be said for a band whose style and overall flavor bears more than a slight resemblance to the work of the phenomenal East Bay incarnation once known as Operation Ivy. Here the sweet thwacka-thwack sounds of old school Reggae mix with aggressive beats, sped up guitar work, and in-your-face vocals stressing unity, and spinning tales of rebellion and struggle. Sure, it's been done before, but I still feel something pretty gratifying about listening to the tuneful syrupy sweet solemn sounds of Reggae-Punk ballads like "Can't Trust No Man," "Leave The Kids Alone" and "New Route." While I certainly wouldn't put any of the material on this release on the same lyrical or musical level as anything Op Ivy produced in their time, The Dingees do a pretty good job retaining a similar recognizable flavor and positive attitude that the aforementioned band exhibited back in the day. With a slew of noteworthy, diverse tracks, from the convoluted rasta echos of "Trial Tribulation," to the thrashed up speed of "Staff Sgt. Skreba," this one is definitely worth checking out.(CD)-**Ramek**

Disarray "A Lesson In Respect" *(Eclipse, no address).* I hear this band's name around a lot. Maybe they are really popular, or maybe they are a great publicity machine, but this record is bunk. The music is simple at best and the vocals are just terribly forced. The guy just can't growl well. The drum sound is atrocious and the guitar is all muddy because of the way it's tuned. Why would I listen to a sub mediocre underground band these days? Because they're underground? I did that for years. I'm over it. I want good bands now. There are tons of amazing Metal bands out there. I give them props for supporting the scene, but the record does less than nothing for me.(CD)-**Myk**

Disrespect "Eternal Mayhem" *(Mad Mob, Oranienstr. 37, 10999 Berlin, Germany).* Essentially, this is a more groovy 25 Ta Life. There are more blast beats, and there is a funkiness to the guitar lines that grooves something fierce, but the music is styled very much like 25 Ta Life. These guys definitely listened to a lot more Metal though. The solos really differentiate these guys from the common Hardcore scene. There are also some other influences in the vocals that I can't pick out at the moment. It will come to me about the time this is printed. This well worth checking out if you can find it.(CD)-**Myk**

Down By Law "Fly the Flag" *(Go Kart, POB 20, Prince Street Station, New York, NY 10012).* This may be the best thing DBL has done to date. Just when I figured they were down and out Dave and the boys release this record. This record lyrically is pretty intense, personal and politically driven. The overall sound of this record is mod-like and at times it's pretty aggressive. My favorite track is "Automatic," a song that is a cross between the Buzzcocks and Devo. It's a real refreshing song you don't hear bands today playing songs like this. The best song on this album is "Breakout!", which tells a great family tale about Dave's heritage and how things have not changed after generations and generations. So, bottom line, is this record rocks and you should buy it.(CD)-**Spag**

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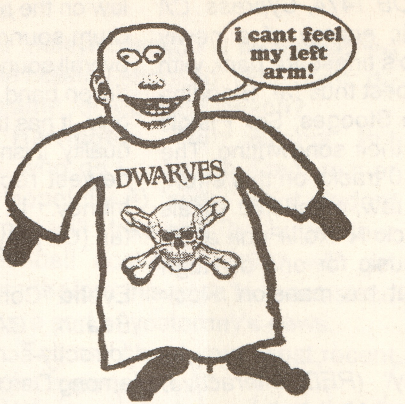
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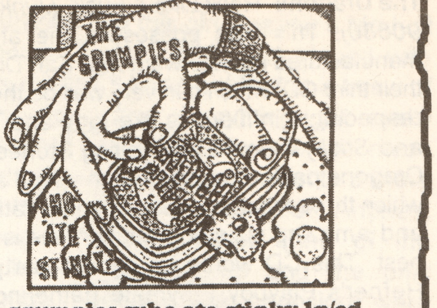
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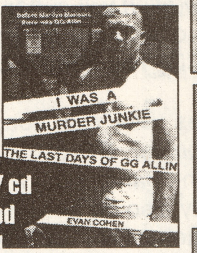
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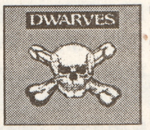

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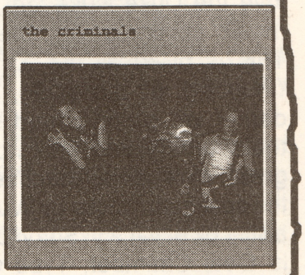
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The Dragons "Rock Like A Fuck" *(Junk, POB 1474, Cypress, CA 90630).* This disc possesses the atomic energy of a newly manufactured nuclear warhead! San Diego's finest are back with their third CD, which can very well be their best thus far. Blending respectable influences like Iggy and The Stooges, Sex Pistols and *Sticky Fingers* era Rolling Stones in their songwriting. The Dragons pack a mighty punch within all 10 tracks on this effort, which thrives thanks in part to some rather raw, emotional vocals and amazing six string antics. This is Rock 'N' Roll/Punk at it's best. This CD would be perfect party music for one of Hugh Hefner's Playboy Playmate gatherings at his mansion. Rock on!(CD)-**Alex**

Duke Nuke 'em "Music To Score By" *(RED Interactive, www.redmusic.com/dukenukem).* Myself included, many people love the Duke Nuke 'em series of video games, although the music accompanying the game has been of little importance. This is billed as the "Official Duke Nuke 'em Album," music "inspired" by the game, and it's not all that bad. It's a mix of darker yet melodic hard Rock and hard-beated Rap, a few of them unreleased until now. Both Megadeth contributions are great, making the purchase worth it alone. On the other side of the spectrum, tracks by Wu-Tang Clan and The Beatnuts provide a little bit of variety. Sorry to be name dropping, but also included is Coal Chamber, Type O Negative, Zebrahead, and Slayer, among prominent others. At the very least, the cleverly-titled *Music To Score By* serves to be a disc to fish out when you're in a "compilation mood".(CD)-**The Middle Child**

Endless "Beauty, Tears, and The Setting Sun" *(Pavement, YOU STILL OWE US $110).* This is Death Metal from Canada that is very influenced by the big South American bands like Sepultura and Ratos De Parao. Endless is only a three piece, and unfortunately it shows. The guitars are nowhere near powerful enough, and many of the riffs get lost. They do have a great groove though, and a very powerful drum sound. The vocals are solid, but a little flat sounding. They need to add that extra guitar player to make themselves a competing power, but they have an excellent base to build on. It's a good CD, just not a great one. It may be great with two guitar players.(CD)-**Myk**

Engine *(Metal Blade, 2828 Cochran St. Suite 302, Simi Valley, CA 93065).* This is the new solo record from Ray Alder of Fates Warning. It also features Joey Vera on bass, but that is as close as it gets to Fates. That's not totally true. It reminds me of *No Exit* era stuff, but much slower and with a '90's feel. It is kind of reminiscent of what a Korn or Limp Bizdick would do chord-wise. It has a lot of chunk to the rhythm guitar, and Alder's typical screams are not there. It is a much more subdued recording. Progressive Power Metal by one of the best in the business. Fates fans will not be disappointed, and neither will fans of Power Metal in general. After the slew of bad solo records that have come out, I didn't expect much from this. I was pleasantly surprised.(CD)-**Myk**

Entombed "Monkey Puss (Live In London)" *(Earache, 295 Lafayette St, Suite 295, New York, NY 10012).* This was recorded on the '92 Gods Of Grind tour. This CD is just a way to cash in on a big band that Earache lost. The band didn't want this to come out at all, but they had no input on the product. The packaging sucks! I've seen bootlegs with better booklets. The sound quality is okay, but it sounds like one of those shows they recorded just because they could, not for a live record. It is very low on the recording level and the vocals are very prominent. The drum sound is good, but very distant. The guitars have the best overall sound, which is good because Entombed is a very guitar-driven band. In my opinion, this record is for true Entombed fans only. It has tracks from the first two records, which rule, but so-so quality. It isn't going to bring in any new fans, and fans of the two newest records will probably think this is crap. Your call, your money. I'll keep it, but just because I'm an Entombed fan.(CD)-**Myk**

Eyelid "Conflict's Invitation" *(Indecision, POB 5781, Huntington Beach, CA 92615).* While I don't love this type of "directly-screaming" vocals, as done by Roa, the musicianship among Dan (guitar), Mike (bass), and Asshole (drums) is not only impressive, but also innovative. These guys really put a lot in their songs, ditching the constant verse/chorus/verse/chorus formula in Hardcore. In addition, Eyelid does not stoop to the typical "fuck society" standard of lyricism, as they are far more well-versed and far more introspective. At four tracks and 15 minutes, *Conflict's Invitation* will certainly raise your interest into wanting to hear not only more by Eyelid, but more of the artists on Indecision.(CD)-**The Middle Child**

The Fairlanes "Bite Your Tongue" *(Suburban Home, 1750 30th St. #365, Boulder, CO 80301).* This is an eight song EP by an excellent Punk band; think a mix of NOFX, Blink-182, and The Queers. They also do two amazing covers. "Tell Me," by White Lion and "Material Girl," by Madonna. All the songs stand out as fine tuned Pop-Punk gems. I can't wait for a full-length from these guys..(CD)-**Dr. Deathray**

Frenzal Rhomb "A Man's Not A Camel" *(Fat Wreck Chords, POB 193690, San Francisco, CA 94119-3690).* Straight forward clean sounding Pop Punk. A lot of the chorus sections are the song title, which is a pet peeve of mine. Otherwise this release is for the Pop Punk crowd.(CD)-**Mr. Noiz**

Fuck On The Beach "Power Violence Forever" *(Slap A Ham, POB 420843, San Francisco, CA 94142).* The record title tells it all. This is pure Power Violence from Japan. The thing with this genre is that it can be extremely narrow in scope. This record couldn't be any more unoriginal. It plows ahead at the speed of light with very little substance. I much prefer what bands like Judas Iscariot, Black Army Jacket, and Spazz have done. They all found ways to make this style interesting and challenging. FOTB just doesn't do anything for me.(CD)-**Myk**

Gardenian "Soulburner" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106).* This is the second full-length from this band that I am aware of. The first was a hard to find piece on the Listenable label from France. Here you find one of the newer bands that play a mix of Swedish and Floridian Death Metal. There are female back up vocals at times, a totally European trait, but the lead vocals are more similar to the classic bands from Florida. The guitars switch back and forth from the Floridian power chord style to the European rhythms. There is a lot going on during the length of this disc. It is good to see people mixing things up and not getting labeled. These guys have a lot of fine tuning left to do. This is no masterpiece by any stretch, but it is a good showcase for the potential this band has. No final judgements till after the next record. If the next one's good, this is an excellent stepping stone. If the next one is bad, this is just

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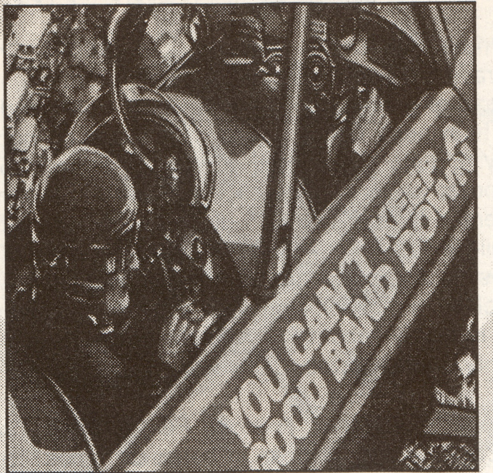
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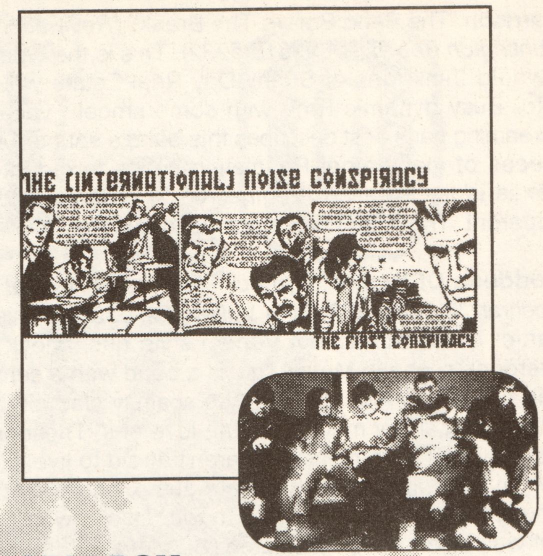
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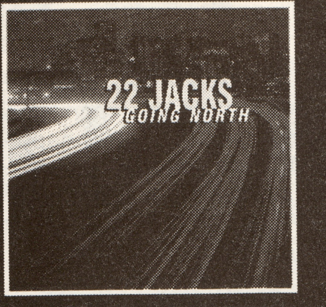
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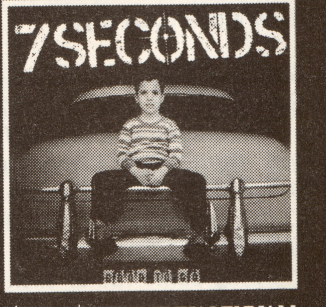

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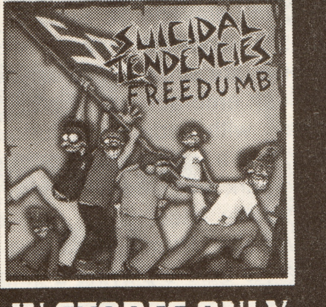
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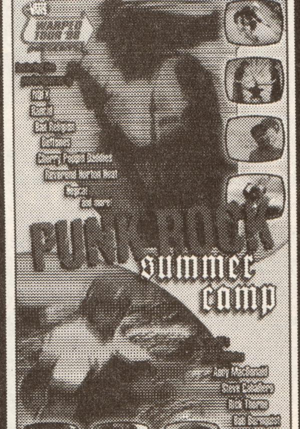
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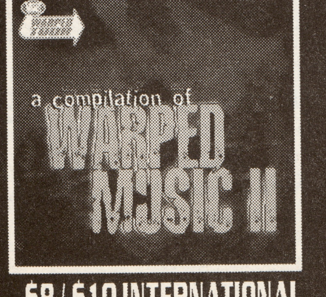
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a mediocre max out.(CD)-**Myk**

Garrison "The Bend Before The Break" *(Revelation, POB 5232, Huntington Beach, CA 92615-5232)*. This is the type of band that I would think fans of Sunny Day Real Estate would easily get into. Busy dynamic Emo with some smooth vocals into some screaming parts best describes this band's sound. I hear bits and pieces of many other Revelation bands mixed into the sound, Texas is the Reason, Engine Kid and Sensefield being most apparent. There are five songs.(CD)-**Mr. Noiz**

Goddess Of Desire "Symbol Of Triumph" *(Metal Blade, 2828 Cochran St, Suite 302, Simi Valley, CA 93065)*. This is a fucking panic! It's all old school Venom style riffs, chock full of every overdone cliché in Metal. This is a band with a sense of humor. The cheesy warrior clothing, the scantily clad bimbos. Metal in every song. They mock it for the love of it. These are guys who can play their instruments and aren't afraid to live in the past, but they have a little humility. That goes a long way. Not for those who are too serious about their music. Take it with a grain of salt, but well worth it after the listen.(CD)-**Myk**

Godflesh "Us And Them" *(Earache, 295 Lafayette St, Suite 905, New York, NY 10012)*. Godflesh return with what I believe is their seventh full-length. This new record is heavier than their previous offering, but mixes the Drum and Bass stylings of their *Hate Songs* remix record. I believe it to be the right amount of both. The Dub record was a little too electronic for the old Godflesh fans, but their regular recording are too heavy for the dance world. *Us And Them* could be the happy medium; the exception to that might be the harsh vocal stylings Justin uses. Godflesh has that wonderful ability to sound totally different with every record. If you like one you may hate another, or vice versa. They happen to be one of the few bands out there with this many records, and I couldn't pick one I don't like. I applaud them for sticking to their guns and putting out quality stuff. All fans of Metal, Industrial, and Drum and Bass should check this out. It has something for everybody.(CD)-**Myk**

Godflesh "Us And Them" *(Earache, 295 Lafayette St. Suite 915, New York, NY 10012)*. England's Godflesh have been specializing in bloodthirsty sonic Noisecore since 1990's smash *Streetcleaner*. On their latest, Godflesh embrace ultra abrasive energy by fusing high octane beats with sedate yet furious chords, bizarre six string treatments, and a full bombardment of angst and rage. Vocals, as always, are dark and studio FX heavy. A step in the right direction, Godflesh's latest is an orgy of Industrial/Noisecore/Dub and whatever else. Rumor has it this is Governor Pataki's favorite CD to listen to before playing a game of tennis.(CD)-**Alex**

Godgory "Resurrection" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106)*. I really love this style of Metal, lots of synth with growling dark vocals. Goth-Metal is what a lot of people call it. Cradle Of Filth is considered to be the same style, but this is on the opposite side of the scale. Godgory is much slower, with more break beats and virtually no screams. This is much closer to pure Goth, while Cradle is all Metal with just bits of gothic undertone. Imagine George from Cannibal Corpse singing over the Vivian Campbell from Whitesnake on guitar and a solid rhythm section. That is Godgory. A lot of bands try and can't pull that sound off. It is very popular in Europe at the moment. Well, this is a band that not only pulls it off, they could be one of the very best at it. If you'd like to check them out, they are on disc two of the *Beauty In Darkness* comp.(CD)-**Myk**

Grade "Under The Radar" *(Victory, POB 146546, Chicago, IL 60614)*. Grade is a prime example of quality Hardcore in the late '90s. Instead of gravitating towards typical slow grinding/mosh part/growl heaviness, Grade goes for the throat by incorporating loud, terrifying guitars, hyperactive rhythm section outbursts and intense vocals which bounce back and forth between melodic and tormented screaming. This diverse Hardcore offering will bring a smile to your face faster then an instant dose of laughing gas. Interesting tempo changes and challenging lyrics will inspire thee to feel like a moshpit king. This at times sedated yet brutal Hardcore is highly recommended. No comparison points are needed; this is totally swell.(CD)-**Alex**

Grade "Under The Radar" *(Victory, POB 146546, Chicago, IL 60614)*. Grade is one of those in between bands. They are in between Hardcore and Emo. They have some slow Emo sections, but the vocals are too harsh to fit the mold. The choruses are far too heavy to be Emo, but don't fit the typical "Victory" sound either. They are sort of in that strange "Quicksand" land. They hold their own destiny to do whatever they wish. They can play either style and probably do it very well. They have found a happy medium, much like Jawbreaker and Jawbox. There is a lot of melody on this record, but it lacks the mosh parts. They have broken every stereotype for each genre, and come up with their own rules for recording. This is surprisingly fresh and original, and a great asset to the Victory line up.(CD)-**Myk**

Grade "Triumph and Tragedy" *(Victory, POB 146546, Chicago, IL 60614)*. This is a three song EP that came out just prior to the full-length. It is a little heavier than the full-length, but there is also a little more of an early DC influence in this one. I prefer the songs on this to the album if I had to pick, but I believe they were recorded at the same time so it's just a matter of how the tracks were placed. It vocally reminds me of the first Avail full-length. Other than that, see the full-length review for more description.(CD)-**Myk**

Guano Apes "Proud Like A God" *(Supersonic/BMG Entertainment, who knows?)*. Germany's latest import is neither a Volkswagen or a block of Brie cheese but a rather happening disc from The Guano Apes. With a diverse spectrum of songwriting which spans the gamut from trippy guitar passages to gut wrenching powerchords and lovely female vocals to guttural screams, this unit of talent adds icing on the cake by throwing some rather slick production and atmospheric studio effects into the picture. Plenty of thick, groovy beats will inspire thee to get down and boogie like a midnight chicken. If a band like Tool impregnated Deborah Harry and Blondie, the end result would be a child named Guano Ape!(CD)-**Alex**

H20 "FTTW" *(Epitaph, 2798 Sunset Blvd, Los Angeles, CA 90026)*. Wow! Okay, I saw H20's first show ever when they came out after Rancid at Wetlands, and I always thought Toby had one of the best stage personas that I've seen in a while. I never was too into past H20 albums because I just wasn't down with the styles they were doing. But this new album is amazing. H20 is finally playing some great Pop-Punk mixed with their Hardcore roots, and they even throw in a 7 Seconds cover of "Not Just Boys' Fun," complete with all female gang vocals. I don't know

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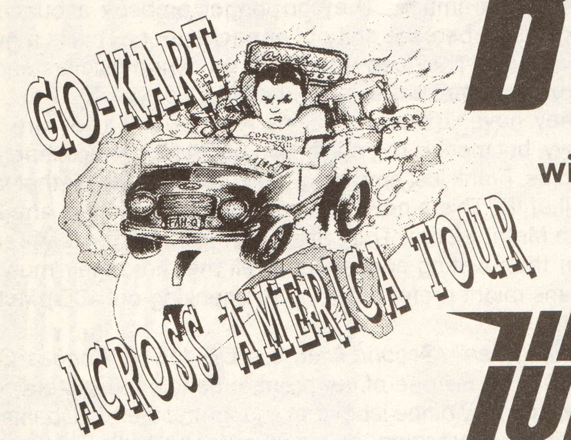

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19 - Tue	Irving Plaza	New York City, NY
20 - Wed	Stone Ballroom	Newark, DE
21 - Thu	T.L.A.	Philadelphia, PA
22 - Fri	City Limits	Waterbury, CT
23 - Sat	Paradise	Boston, MA
24 - Sun	Lupo's	Providence, RI
26 - Tue	Gotham City	Rochester, NY
27 - Wed	Crowbar	State College, PA
28 - Thu	Club Laga	Pittsburgh, PA
29 - Fri	Al Rosa	Columbus, OH
30 - Sat	St. Andrews	Detroit, MI
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5 - Fri	Concert Cafe	Green Bay, WI
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8 - Mon	The Galaxy	St. Louis, MO
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Go-kart Record PO Box 20 Prince St. Station NY NY 10012 www.GokartRecords.com if Hardcore H20 fans will like this album; it's a lot more poppy and more commercial sounding, but punk kids that are into Blink-182 and the sort might dig it more than past albums. Either way, I think everyone should pick it up whether or not you're a punk, Hardcore kid, skin etc. It's all about the unity from the East Coast to the West Coast.(CD)-**Dr. Deathray**

The Heartdrops "East Side Drive" *(Melted, 21-41 34th Ave., Suite 10A, Astoria, NY 11106).* The Heartdrops are three guys with expensive looking haircuts who play upbeat, catchy love-pop. I guess that a good classification for their music would be "Greaser Punk," considering that they look like extras on the set of the movie *Grease*. The music kind of has a 1950's Rock n' Roll feel to it and the lead singer often sounds like he is trying too hard to be the cool, calm and collected John (Danny Zukko) Travolta type. Overall, the disc is a pretty good full-length for the band. Hey, say hello to Stockard Channing for me.(CD)-**Lloyd**

Himsa *(Revelation, POB 5232, Huntington Beach, CA 92615).* This is only a three song EP, but it is promising nonetheless. We live in a world that is destined to be force fed Rap-Metal-core from all the major label c*cksuckers like Korn and Rage, so if I have to listen to that crap, how 'bout we get a band that really lives up to the anger those others pretend to have? That's where Himsa steps in. They sound like Rage meets Downset meets Resurrection. There are lots of heavy chords and a violence in the vocal delivery. I can't at all say I am a fan of this style, but this band at least gives me a little hope that Hardcore will return to just that: Hardcore.(CD)-**Myk**

Hot Rod Honeys "Horny and Hungry" *(Man's Ruin, 610 22nd St. #302, San Francisco, CA 94107).* This rocks. It's like classic '77-style Euro punk mixed with Ramones. It's fast and fun, and the snotty vocals add a nice touch. I also sense a little Rock n' Roll and some greaser-style Punk. Pretty cool.(CD)-**Spag**

Humble Beginnings "Overanalyzing The Manifestations Of The Unconscious" *(Eyeball, POB 1653, Peter Stuyvesant Station, New York, NY 10009).* Another in a series of Johnny come lately Ska-Punk bands. Remember about a year and a half ago when all the Pop Punk bands started sounding exactly alike to the point that even people who had been listening to a group for years couldn't tell them apart from the next band that came out on Fat? Well, that's what's happened to Ska Punk. There is nothing on this record to distinguish Humble Beginnings from anything on Asian Man. I just really couldn't care at all. Now I love the guys at Eyeball, and I respect them for trying to keep the label diverse, but in doing so they have found one of the most generic, pigeonholed bands I've ever heard. Oh well, can't win them all.(CD)-**Myk**

Iced Earth "Alive In Athens" *(Century Media, 1453-A 14th St. #324, Santa Monica, CA 90404).* This is a double live CD recorded in Greece over two nights and pulled from two entirely different sets. It features 22 tracks of early Bay Area style Thrash ala the first two Flotsam And Jetsam records. The quality is top notch, and Iced Earth prove that they are at the top of the Century Media classic Metal list. As Iced Earth has several discs out, this would be a good way for someone to check them out. They are one of the best bands doing this style today, and this in some ways more real than any of the records. This is a real winner in a slew of usually bad live records.(CD)-**Myk**

In Extremo "Weckt Die Toten!" *(Metal Blade, 2828 Cochran St. Suite 302, Simi Valley, CA 93065).* This is one of those records that has the potential to be amazingly interesting or nauseatingly bad. With bands like Enslaved you have this amazing cross of Metal and Norwegian Folk music, a purely stellar combination in that band's hands. In Extremo is the same type of deal. Unfortunately they are a little more hokey than Enslaved. This ends up having a very cartoony feel to it, an almost Robin Hood type thing. I think they may want to investigate not using electronic instruments for their Folk pieces. This might be more powerful with real acoustic instruments. I would hold off on this as there are better bands doing this same type of thing.(CD)-**Myk**

Indigesti "Lubeck Live 02-09-87" *(Vacation House, Via S. Michele, 56-Vigliano B. (BI)- Italy).* This is one of those classic Italian bands you always hear about. They played with every great band under the sun; NOFX, Uniform Choice, and Youth Of Today just to name a few. This record was recorded live in Germany in 1987. Indigesti almost sound like they were really good, but the recording on this is so bad you can't even listen to it. I really wish it was better, but it isn't. I can't even review it for content 'cause I can barely hear it. Don't waste your time or money on this, even if you know you like the band.(CD)-**Myk**

Ink And Dagger "The Fine Art Of The Original Sin" *(Initial, POB 17131, Louisville, KY 40217).* Some gothic themed vampire Hardcore, sounding more like Circus Lupus meets Hell No rather then anything gothic. This is a very versatile band, mixing some soulful influences with their own unique style which at times (not often) can be reminiscent of The VSS (more in the lines of muted guitar flutter-attacks as well as a somewhat experimental sound). This is a good CD and I highly recommend it.(CD)-**Mr. Noiz**

Internal Bleeding "Driven To Conquer" *(Pavement, YOU STILL OWE US $100).* Internal Bleeding has done one very positive thing by losing original vocalist Frank; they have lost that tough guy Death Metal image. They no longer embody a bunch of Metal thugs out to beat the shit out of each other. This is a huge positive for them. They can now focus on their music instead of hanging back to make music for the tough guys. Don't get me wrong, they haven't wussed out by any stretch. They are still really heavy, but there is more attention paid to structure than just power chords. Frank just embodied violence, and I think that was a downfall of IB. This a new start for this band, and it is one hell of a Death Metal record. They are showing what they can really do, rather than writing songs just to fill the mold their muscle-headed fans might prefer. Well worth checking out.(CD)-**Myk**

Isis "The Red Sea" *(Second Nature, POB 11543, Kansas City, MO 64138).* Here is one of the premier bands in the Metalcore field today, courtesy of the label that brought you early Coalesce. The packaging is amazing, all black, silver and red. The music, as always is powerful and chaotic and the vocals are so raspy you think your own throat is bleeding. The first track is a weird experimentation ala Bastard Noise, and the other songs are slower than Isis' last CD. There is more focus on the power and structure this time around. It is good to see a band experiment with something new, especially when they are the best of the best at what they usually do. I highly recommend this, and anything else Isis does.(CD)-**Myk**

June Of 44 "Anahata" *(Quarterstick, POB 25342, Chicago, IL 60625).* June of 44 is one of my favorite bands, so naturally I was

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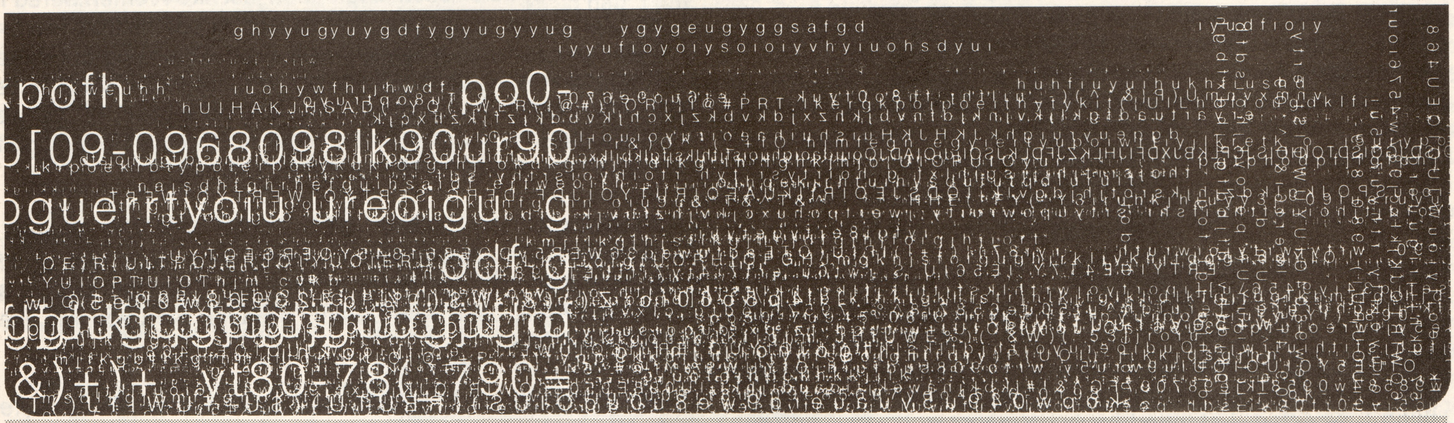

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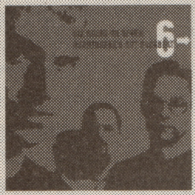

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SOME RECORDS 122 W. 29th St. 4th Fl. NYC 10001 www.some.com excited to hear their fourth full-length. The first song "Wear Two Eyes (BOOM)" will sound familiar to diehard fans, being that it's a take off from *Anatomy Of Sharks* bass and trumpet driven song "Boom." Also check out "Escape Of The Levitational Trapeze Artist," which gave me a strange floating feeling. The last tune; "Peel Away Velleity" shows some sort of psychedelic pop side of the band. Gone are the maritime and nautical themes, as well as the Slint-esque music. Present is a full and textured band that brings us a Jazz-fusion style of Indie Rock.(CD)-**Mr. Noiz**

Kill The Messenger "All The Angels Crash And Burn" *(Indecision, POB 5781, Huntington Beach, CA 92615).* This will be one of the shortest reviews I've ever written. BLACK FUCKING FLAG! The lost record has arisen and it's called Kill The Messenger. Check this out, you won't be disappointed.(CD)-**Myk**

The Kill Van Kull "Human Bomb" *(Eyeball, POB 1653, Peter Styvestant Station, New York, NY 10009).* This band has a great upbeat Post-Punk sound that pulls influences from all over, but if I had to make comparisons I would say this is a mix of Die116 meets Drive Like Jehu (but more in a Trans-Meggetti sort of way). It features ex-members of Die116, Sweet Diesel, Hell No, Citizen's Arrest and Moses. To say that this doesn't have a bit and piece of each of its members last bands would be outright wrong. The musical styles on this CD are all over the place, and this is highly recommended.(CD)-**Mr. Noiz**

Kreator "Endorama" *(Pavement, YOU STILL OWE US $110).* Many of the bands I listened to growing up are making drastic changes in their sounds, the obvious being Metallica and Paradise Lost. But who would ever expect Kreator to do a record that sounds like Paradise Lost's *Just Say Words*? It was the last thing I expected. I stopped buying Kreator stuff after *Extreme Aggression*. The record with the big bug on the cover was terrible, so that was it. It was that time period, all the great German bands changed... Kreator, Sodom and Destruction all did these horrible records. So nearly 10 years after the last Kreator I got, I give this one a try. A total shocker. Mille's token screeches are gone, in it's place are these somber raspy singing. It is the classic case of "if this were another band -- one I had never heard of -- it would be excellent." It just doesn't sit right with the band name, too much history. Like I said, it sounds like Paradise Lost. I really like PL a huge amount. I really like this record as well. It just doesn't sit right. Fans of newer PL and Metallica should give this a good listen, you'll see a lot of similarities. This is only for the more adventurous.(CD)-**Myk**

The Kwyet Kings "Been Where? Done What?" *(Dionysus, POB 1975, Burbank, CA 91507).* Straight forward Pop. Nothing too special. All songs are played really well and tend to be catchy. There are some good guitar hooks, but overall considering the overabundance of pop bands, they just blend in.(CD)-**Spag**

Labyrinth "Timeless Crime" *(Metal Blade, 2828 Cochran St, Suite 302, Simi Valley, CA 93065).* Prog Metal seems to be making a comeback. With bands like Fates Warning enjoying a resurgence and all of it's members doing solo records, it was only a matter of time. There is even a Prog fest in Europe now. Labyrinth has a vocalist that is very similar to Kai Hanson, a very proficient keyboard player, but still retain a good amount of Thrash chunk to their guitars. The record is a great example of the best Prog has to offer. I just usually find this style a little boring, as the bands all now do that Dream Theatre over emphasized solos. For the music aficionado in us all.(CD)-**Myk**

Lacuna Coil "In A Reverie" *(Century Media, 1453-A 14th St. #324, Santa Monica, CA 90404).* I really like this record. It is very melodic and has a nice range of power Metal riffs in it's rhythms. The vocalist Christina has an excellent voice that really lends itself to this. I usually don't like the female fronted bands like The Gathering or Synergy, but Lacuna Coil sticks out. The really sad thing is that two different people have told me they think Christina sounds like Pat Benatar. That's not a bad thing, I just somehow don't see it. But figure Pat Benatar singing for a power Metal band and that's Lacuna Coil. Not everything I listen to has growled vocals, contrary to popular belief; just nine out of 10.(CD)-**Myk**

The La Donnas "Pick Up Your Soul" *(Junk, POB 1474, Cypress, CA 90630).* Well, I don't remember The La Donnas rocking. I threw an old Scooch Pooch single, and just like I remembered it sucked but today, years later, trends later, it seems that The La Donnas have become a Rock 'n Roll assault cranking out three pretty good R n' R numbers with some guitar licks. Vocally it's very Joey Vindictive sounding. They also do a cover of "Who's Who of Love" but it doesn't hold water next to the Upper Crust version. Pretty good overall, though.(CD)-**Spag**

Leatherface "Cherry Knowle" *(BYO, POB 67A64, Los Angeles, CA 90067).* A very Motorhead sounding band. Now that could either be a good thing for you or a bad thing; if you can picture a mid-tempo Punk band with Lemmy fronting, then you will like this.(CD)-**Mr. Noiz**

Liars Inc. "Superjaded" *(Foodchain, 8490 Sunset Blvd., Suite 504, West Hollywood, CA 90069). Superjaded* is a decent release which dabbles in poppy yet edgy Foo Fighters like "Crunch Rock." Yes crunchy guitars, catchy choruses and a solid rhythm section dominates this CD like a mistress in the dungeon! A fewof the tracks could have been better, but overall I dig this.(CD)-**Alex**

Linus of Hollywood "Your Favorite Record" *(Pop Squad, 7510 West Sunset Blvd. #107, Hollywood, CA 90046).* While the title of Linus of Hollywood's album is actually quoting a line from track number eight, "Good Sounds," it actually has become my favorite record. Linus has come a long way from his days fronting California's highly-influential Size 14, which astonishingly works for the better. He has made the move from Weezer-inspired Punk-Pop to sophisticated Brian Wilson-esque compositions. In other words, intricate harmonies and a Spector-like "walls of sound" have become commonplace. Although Linus has slightly back-dated his sound, he continues on with the do-it-yourself work ethic that he has been known for, as he played almost all of the instruments and contributed all vocals. If you don't believe me, take it from album critic-turned-producer Jon Landau as he had long-ago said, "I have seen the future of Rock and Roll, and his name is Linus of Hollywood..."(CD)-**The Middle Child**

Long Beach Dub Allstars "Right Back" *(Dreamworks, no address given).* Featuring former members of the one time Ska/Punk outfit Sublime, this band gets major props for creating well crafted, trippy songs which are part Punk and part Reggae/Dub. A swirling mass of spacey guitars, echoey vocal effects and weird studio soundbytes instantly brought an amazing

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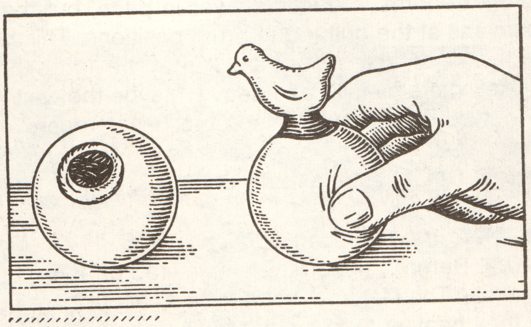

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smile to my face. This CD contains a very relaxing, mellow vibe which possesses much of an edge. Purchase this!(CD)-**Alex**

Lorde Of All Desires "The Scent Of Malevolence" *(Root Of All Evil, 636 N. Snelling Ave., St. Paul, MN 55104)*. The guys at Root Of All Evil continue to put out some of the best underground bands around. This is by far one of the best records they have ever done. Imagine Chris Barnes doing vocals for Dimmu Borgir on one of their more synth-laden songs. That is what it reminds of, very melodic Metal with Barnes twin style vocals over laid. Not to mention, it is good to hear a band this good come out of America for once, and not Europe. I think everybody should search out a copy of this and support Earl, his label, and the American scene. This is an oddity that should not be passed over. Great stuff.(CD)-**Myk**

Lords Of Acid "Expand Your Head" *(Antler Subway, 7 W. 22nd St. 4th FL New York, NY 10010)*. Lords Of Acid should be pissed at the world. Why? They tried to mainstream Techno long before Prodigy got huge, and they tried to mix Techno with seductive female vocals long before Cher or Madonna beat those once radical ideas into the ground. Instead of being bitter or hateful like yours truly, LOA just keep chugging along. Any LOA CD is a good purchase, and *Expand Your Head* is no exception. If you like any type of underground or mainstream dance music, check out LOA.(CD)-**Mr. Hymson**

Love Battery "Confusion Au Go Go" *(CZ, 4756 U. Village Pl. # 469, Seattle, WA 98105)*. Seattle's Love Battery have been kicking around since the late '80s/early '90s when the band was part of the so called Sub Pop wave of bands emerging from the city's ever growing gr*nge scene at the time. While other counterparts like Soundgarden, Alice In Chains and Mudhoney went on to bigger things, Love Battery remained stuck in the sublevels of the underground. Unfortunately the band's latest features a rather dull batch of slow moving, Acid Rock/Grunge that just winds up being a snoozefest. Vocals are monotone and emotionless and sadly countless fuzzy guitar solos came across as a poor man's imitation of Jimi Hendrix. I think Love Battery needs to be recharged with better songwriting talents!(CD)-**Alex**

Lugnut "Like the Dickens" *(screaming GIANT, POB 101, Dana Point, CA 92629)*. Initially, I loved the album's artwork and appreciated a lot of the song titles. Tunes like "Jones Chronicles" (which includes riffage from the John Williams-penned theme of *Indiana Jones*) and the Burt Reynolds-inspired "Reynolds Wrap" are worth a laugh or two, but much of the rest is just plain trash. In the music of Lugnut, there is no such thing as dynamics, let alone melody. They play their instruments beyond sloppily, giving you the right to question if they've actually ever picked up their instruments before recording their album. Yeah yeah yeah, they love Jesus Christ, who doesn't? Seventeen songs, less than 23 minutes, go pick up a Neil Diamond compilation for the same amount of dough.(CD)-**The Middle Child**

Mammoth Volume *(Music Cartel, 106 W. 32nd St., 3rd Floor, New York, NY 10001)*. There are some musicians that are so restless that one band isn't enough for them. Take into consideration one Niklas Andersson, Entombed, The Hellacopters, and now Mammoth Volume. This is a new family side project. It features Nik on drums and his brother Jorgen on vocals. When a human writes as much quality music as Mr. Andersson, he should be forced to be in multiple bands. This is a cross between his amazing Hellacopters and a Psychedelic '70's Rock band...Iron Butterfly, Syd Barret Floyd and the Amboy Dukes come to mind. This is very slow in regards to those bands, but has that Hellacopters' snottiness. This record has a very solid recording full of depth, and the music has a groove that has been long lost. I think even my father would like this. Look out all you Tull fans, 'cause here it comes!(CD)-**Myk**

The Men From Spectre "With the Finger on the Trigger" *(Sheep, Schönegg-platz 10, 8004 Zürich, Switzerland)*. Fuck yeah, this is cool. It's Surf-like, but more like space-aged Surf music. It's very similar to Mount McKinleys. All songs are instrumental. What makes this different is they use a sitar in some songs. It's a fun disc. Groovy.(CD)-**Spag**

Merauder "Five Deadly Venoms" *(Century Media, 1453 14th St., #324, Santa Monica, CA 90404)*. Merauder delivers the goods in psychotic fashion, pumping out angry, gritty Metalcore which is diesel powered and mosh pit ready. No comparison points are needed, the bottom line is that Merauder thrives at mixing up terrorizing, well growled vox with decadent mosh parts and an overall aura of fury which can only be found in *Five Deadly Venoms*. These tracks found here will get your adrenaline flowing to the point where you feel inspired to take steroids and join the World Wrestling Federation. With the addition of some rather mellow guitar tinkerings, this release is a well balanced serving of total psychosis that must be played at full blast.(CD)-**Alex**

Merauder "Five Deadly Venoms" *(Century Media, 1453-A 14th St. #324, Santa Monica, CA 90404)*. I feel bad for Merauder. If they were on Victory Records, they would be as big as Hatebreed. Unfortunately, they are on a label that is more plugged into the Black Metal scene than the Hardcore scene. Any fan of Hatebreed, Earth Crisis, or VOD will like Merauder. *Five Deadly Venoms* is a good Hardcore/Metal CD, but if you want to hear Merauder at their finest, I suggest picking up their first CD. I think their first CD has better songs and a much better production. If you are a Merauder fan, you will enjoy the new CD. Just don't compare it to the first one, and you won't be disappointed.(CD)-**Mr. Hymson**

Merauder "Five Deadly Venoms" *(Century Media, 1453-A 14th St. #324, Santa Monica, CA 90404)*. Merauder returns with their second full-length, finally, after a four year wait. I admit, *Master Killer* is one of my favorite NYHC tough guy records, so it would take a lot to live up to it. Especially now that the line-up on this record only features two returning members, Sob and Jorge. *Five Deadly Venoms* is a little slower in pace, but there are better musicians at the guitar and drum positions. This record isn't as catchy as *Master Killer*, but it may be more powerful. It **is** definitely more metallic and heavy. Maybe the wait was too long, I'm not sure. Musically this is the better record, but I like the simpler *Master Killer* more. Still fans of Merauder, Biohazard, or even 25 Ta Life should really enjoy this a lot.(CD)-**Myk**

The Mercury Program *(Boxcar, POB 1141, Melbourne, FL 32902)*. Before I ripped the shrinkwrap off this CD I wondered, "What can The Mercury Program be all about? Are they talented? Are they heavier then a cube truck transporting Roseanne Barr and Rosie O'Donnell? Is there music caca?" Well, to my surprise this effort entertained my ears thanks to this outfit's moody, hypnotic dose of Jazz Fusion, artsy noise oriented material. While not exactly "in your face Jazz," The Mercury Program

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incorporates rhythmic, technical drum patterns, odd time signatures, atmospheric guitar work which ranges from subtle to downright sonic and an overall vibe which is "chillin'" to say the least. I'll say this much; a John Coltrane listener will get hot and bothered over this more then let's say a Rage Against The Machine fan. Kudos to The Mercury Program.(CD)-**Alex**

Metal Church "Masterpiece" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106).* The return of the mighty Metal Church. John Marshall, Kurt Vanderhoof, and David Wayne together doing their thing. I'm pretty impressed. It sounds like it could have come out right after the second album, *The Dark*. The band makes no bones here; they aren't trying to do anything innovative. This is Metal Church and the style that made them famous. For those who don't know, John Marshall was the guitarist who filled in for James Hetfield when he broke his arm on tour with Metallica. These guys have the credentials, now they should get what they deserve. This is a great record that was a long time coming. I wouldn't rank it with the self-titled release, but it is equal to the next two albums after. An excellent piece of new nostalgia here for the picking.(CD)-**Myk**

Ministry "Dark Side Of The Spoon" *(Warner Bros., 3300 Warners Blvd., Burbank, CA 91505-4694).* Wow, this latest offering from Al Jourgensen and company is actually really heavy, trippy and weird in a excellent way. While their last album *Filth Pig* was more of a metallic crunch focused release, *Dark Side...* still maintains the guitar driven edge though this time around Ministry has thrown in some brilliant studio effects, samples and danceable yet punchy beats into the picture. Best tracks include the angst driven "Supermanic Soul," "Step" and "Whip And Chain." In fact, all tracks are equally perfect, and yes, even though this is not as superior as *Psalm 69* or *Land Of Rape And Honey*, this CD is still worth the praise.(CD)-**Alex**

Mistigo Varggoth Darkestra "The Key To The Gates Of Apocalypses" *(End, 556 S. Fair Oaks #101-111, Pasadena, CA 91105).* This is the main writer from the band Nokturnal Mortem, from Russia. It is his non-Metal side project, and like many of these Black Metal side projects, is in the vein of Cold Meat Industries stuff. This is one track that lasts some 70 minutes or so, and combines mild power electronics with Russian Folk music and middle earth style background noises. It is another in the long line of records that could be used as a Tolkein movie score. As usual, I prefer the artist's main band to his side project, but there are a lot of interesting things going on here. I would even consider playing this outside my house on Halloween to scare the shit out of the neighbors. If you like bands like Arcana and R'aisons De Etre, this may be for you.(CD)-**Myk**

Monstrosity "In Dark Purity" *(Olympic, POB 7217, Elgin, IL 60121).* I remember not liking the last Monstrosity record too much. I'm probably going to have to go back and listen to it again, 'cause this one just crushes. Tons of blast beats, a Death Metal groove which is next too impossible to achieve, and a vocalist that doesn't quit. They also do a cover of "Angel Of Death" on here that isn't bad. It takes a lot to make me really like a Slayer cover. There isn't anything I could say about Death Metal that doesn't sound clichéd, but this is probably the best of the lot I've gotten this time around. Definitely worth checking out and owning. I listen to this repeatedly since I've gotten it. Highly recommended.(CD)-**Myk**

Mortician "Chainsaw Dismemberment" *(Relapse, POB 251, Millersville, PA 17551).* Mortician, the return of the blood and guts of Metal. Tons more great samples from the most blood curdling movies. I have to give Will that, he always has great taste in movies. This sounds like any other Mortician record, ultra fuzzy bass, low end vocals that are almost undetectable, and drum beats that are once again programmed and inhuman. This is tuned down even lower than their last record. Yes, you guessed it; this record is sludge! They have gone beyond the call of duty, and basically turned themselves into a tone. This record has even lost the novelty of being a Mortician record; you could get the same thing putting your ear on a track and waiting for the train to come. There comes a time when things are too extreme in the name of being heavy and it's no longer music. Here it is.(CD)-**Myk**

Mortician "Chainsaw Dismemberment" *(Relapse, POB 251, Millersville, PA 17551).* Mortician are probably the most brutal Death Metal band I have ever heard. They use a drum machine to get to speeds that Brutal Truth can only dream of. Their vocals are so deep that I defy any Internal Bleeding fan to make out one word without a lyric sheet. But the one reason I really enjoy Mortician is because they are one of the few Death Metal bands that write good songs. Mortician keep it simple and catchy. I enjoy their Kurt Cobain influenced songwriting much more than all these Suffocation clone bands who think that having 15 riffs in a song is the way to go. *Chainsaw Dismemberment* is a good CD. I think Mortician's finest work is their first full-length on Relapse, but if you are a Death Metal fan who likes old school simplicity mixed with new school extremity, then this CD is a must.(CD)-**Mr. Hymson**

Mortification "Hammer Of The God" *(Metal Blade, 2828 Cochran St., Suite 302, Simi Valley, CA 93065).* This sounds like a cross between European power Metal and classic Bay Area Thrash. Mortification has the rhythms and vocals of the Europeans, but the playing style is very Metallica/Megadeth in origin. I really like the songs structures a lot. There are some great time changes and riffs, I just really don't like the vocalist. He visually and auditorily reminds me of Spinal Tap. I love Spinal Tap, but put their sound in a serious band and it spells disaster. They need a Dickinson style vocalist to make this band a powerhouse. (CD)-**Myk**

Mr.T Experience "Alcatraz" *(Lookout! POB 11374, Berkeley, CA 94712-2374).* The grandfathers of Pop-Punk seem to be getting a bit mellow in their old age. Maybe it's the years of endless touring or maybe even the pressures of consistently releasing new records, but for MTX's case one thing holds true: this band is still on top of what they do, and holy shit, they do it well. Being that these guys have been doing the Pop-Punk thing since the late '80s, Alcatraz easily seems like the bands 75th record. Surprisingly, MTX decided to tone down a little for this release. Not that they are known for blowing out their amps or anything like that, they just simply get in touch with the lighter side of things here. This record pushes MTX's unique Pop style a little further. The guys get experimental happy using more keyboards, various horns and a few more random instruments that I can't quite depict. I also couldn't help but notice that this record has a very similar sound to Dr. Frank's debut solo album released just a few months ago. Dr. Frank influencing his own band, pretty cool concept. So be sure to check out MTX playing live at Alcatraz or at a prison near you.(CD)-**Lloyd**

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New Wave Hookers "Not Even A Virgin" *(Junk, POB 1474, Cypress, CA 90630)*. Two songs, one ZZ Top cover and one original that doesn't hold water. I always felt the New Wave Hookers have no balls and are too traditional Rock. This is just oh so average.(7")-**Spag**

Nightstick "Death To Music" *(Relapse, POB 251, Millersville, PA 17551)*. I always hated Nightstick, but even I have to admit that *Death To Music* is a really good CD. If you enjoy Sabbath Stoner Rock, then Nightstick is for you. You have heard all these riffs before on Soundgarden, Kyuss, and EyeHateGod records, but one can not deny Nightstick's heaviness. I enjoy this CD more than the new Bongzilla CD (also on Relapse), but that might be because I am tired of the Sabbath-weed connection. When is there going to be a Straight Edge Sabbath clone band? Maybe I should start one. What do you think Myk, are you up for it? We could get signed to Victory in six months.(CD)-**Mr. Hymson**

Nine Inch Nails "The Day The Earth Went Away" *(Nothing, 10900 Wilshire Blvd, Suite 1230, Los Angeles, CA 90024)*. This is the new NIN three song EP. It is a precursor to the new full-length. I haven't really liked these guys much since the first record. The anger that so interested me on that disc was gone by the second. There is some interesting stuff on this record though. It is very heavily Drum n' Bass influenced. They also bring back some of the heavier guitar lines that have been missing recently. "Starfuckers" is the best track on the disc, and will probably make a big splash in the dance scene. This is the most interest I've had in these guys in some years, and would like to see what they do next.(CD)-**Myk**

Orange 9mm "Pretend I'm Human" *(Ng, 61 Van Dam St, New York, NY 10013)*. With part Rap and part Hardcore sounds, O9mm has always had this style but never so Rap heavy. Hints of the early sound seeps through with this new style. I haven't really liked O9mm since 1994's *Driver Not Included* but I could say this is good stuff. Chaka sounds like a cross between Busta Rhymes and Damon Waynes. I like the fact that the songs range in style all over the place as well as the fact that they incorporate new sounds.(CD)-**Mr. Noiz**

Orangetree "Fixing Stupid" *(Jump Up! POB 13189, Chicago, IL 60613)*. This is Jason Nelson's (ex-lead singer of MU330) new band. They do the Ska-Rock, Pop, Punk, Swing thing here to perfection. Every song is catchy and will have you singing along instantly. Fans of Reel Big Fish, Less Than Jake, MU330, and the Bruce Lee Band would love Orangetree.(CD)-**Dr. Deathray**

The Orange County Supertones "Chase the Sun" *(BEC, 810 3rd Ave. #140-20 Seattle, WA 98104)*. Okay, this band plays really catchy Ska-Pop Rock that's somehow tolerable. Go figure. Overall, these guys sound like Edna's Goldfish meets Goldfinger and The Pietasters. Some of the cuts delve into other sounds, like on track four (one of my faves), "Away from You." There's some chick singing back up vocals and it sounds really good. There is even a gospel choir backing them up on a track or two. "Grounded" and "Chase the Sun" have a Rap-like vocal approach with some DJ shit going on; imagine Seven to One meets Operation Ivy. Production is done by GGGarth (Helmet, L7, etc.) "Sure Shot" sounds a lot like Sublime, a very commercial sound all around. This band has huge potential. They even throw an acoustic number in here called, "Old Friend," that sounds like a Bob Dylan or Paul Simon song. Okay, this is my last comparison, I promise..."Refuge (In Conclusion)" sounds like Foo Fighters meets Smashing Pumpkins. This band is so diverse and pulls it off, which is incredible. The one thing that ruins it for me -- and it's a big disappointment -- is that there are a lot of religious overtones that I'm not fond of at all. I wish bands would keep their religious beliefs out of their music......become a priest, dude.(CD)-**Dr. Deathray**

Pale Creation "Twilight Haunt" *(East Coast Empire, POB 7295, Prospect, CT 06712)*. Pale Creation is from the Cleveland area, and they are down with the Integrity and Lockweld crews. The cover looks like the cover of *Seasons In The Size Of Days*, the record was done by Bill Koreky, and their web site is tied into www.holyterror.com (another Dwid project). Guess what they sound like? Yup, Integrity lite. I like this, not as much as Integrity, but I like it. I've always loved the Cleveland sound as long as I've been in Hardcore. It's the true birth place of good Metal-core. Pale Creation isn't stellar, and it really isn't original but there are some really quality songs here that are worth checking out. There aren't too many bands out there these days doing this kind of stuff, so scrape it up while you can.(CD)-**Myk**

Peter Ulrich "Pathways And Dawns" *(Projekt, POB 166155, Chicago, IL 60616)*. This is the first solo album from long time Dead Can Dance member Peter Ulrich. Also playing on the record is Brendan Perry, another DCD mainstay. Calming vocals, atmospheric background and tribal percussions make up a good chunk of this wonderful debut. Fans of the 4AD DCD releases should be pleased with this record, as it is a return of sorts to their older sound, which they became well known for. The recording is top notch and it's a obvious that Ulrich put his heart into it. Do yourself a favor and check this out.(CD)-**Myk**

Pezz "Warmth And Sincerity" *(BYO, POB 67A64, Los Angeles, CA 90067)*. This average slab of angst driven Punk Rock is driven by plenty of mean chord progressions, snotty, Mike Ness-like vocals and a rhythm section that comes across as if it was given a huge IV of caffeine. Speed, raw energy and some rather moody yet upbeat songwriting brings life to this disc. Mix up Social Distortion, Bouncing Souls and maybe a tad of Nirvana in a blender and the final outcome is Pezz. Not bad.(CD)-**Alex**

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Pietasters "Awesome Mix Tape #6" *(Hellcat, 2798 Sunset Blvd, Los Angeles, CA 90026)*. The Pietasters return with another slab of 13 groovy Rocksteady tracks. The return to the Jamaican sound has been the best thing to happen to Ska in years. Too many bands have gone the way of Ska-Punk and then just Punk. This is a band that plays roots style and is damn good at it. They may be one of the best there is, and here is a prime example of what they can do. Well worth the price of admission, as are all their records.(CD)-**Myk**

Plankeye "Relocation" *(BEC, 810 Third Ave. #140-20 Seattle,*

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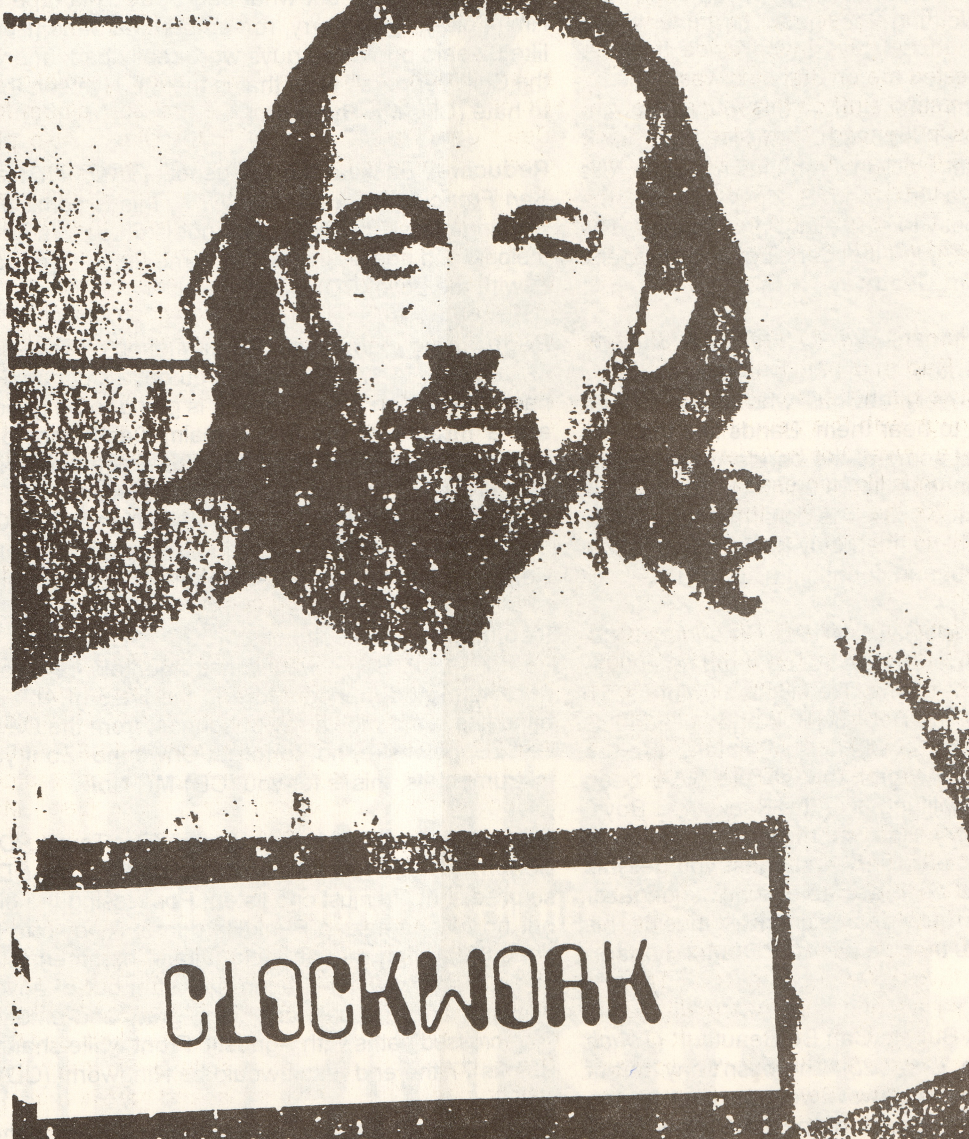

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WA 98104). Eric Balmer and Luis Garcia may look like one of those wretched Savage Garden-style duos, but their music shows to be phenomenal indie Power-Pop; well, maybe even indie Power-Pop at its finest. Balmer and Garcia write romantic songs that you can often rock out to as you wonder if the guy wound up getting the girl. While most Power-Pop is strictly based off of vintage-based guitars alongside "ooh" and "ah" harmonies, Plankeye sees the addition of more keyboards and tambourines into the mix. One word: irresistible... (CD)-**The Middle Child**

RC5 "Comin' My Way" *(Junk, POB 1474, Cypress, CA 90630).* Fuck. I knew this band was going to rock, but I was not prepared for this assault of pure Punk Rock 'n Roll. It's very much like the Devil Dogs and bands on the Rip Off record label. Seattle is back, motherfucker, and RC 5 is one of the bands that's going to take it to the top. Fuck yeah. I can't wait for an RC5 full length.(7")-**Spag**

The Randumbs "In Search of the Abominable Sonoman" *(TKO, 4104 24th St. #103, San Francisco, CA 94114).* This rocks like early Queers with Wimpy on vocals. It's simple, loud obnoxious and Punk fuckin' Rock. Nothing too new, but hey it still works.(CD)-**Spag**

The Razzels "Suck My First Impression" *(Get Hip Columbus & Preble Aves, Pittsburgh, PA 15233).* Fifteen songs of straight-forward four-chord Punk Rock that reminds me of a cross between the Ramones, Parasites, and Sludgeworth. All the songs are really catchy and easy to sing along and pogo to. The song content usually revolves around life, dancing, and strippers. I can't argue with that.(CD)-**Dr. Deathray**

Reach The Sky "So Far From Home" *(Victory, POB 146546, Chicago, IL 60614).* This is a return to the old school sound from this Boston area band. It is very obvious who some of their influences are and it's great to hear them. Bands like the FU's and Eye Against Eye are just some of the bands I hear on this record. It's great to see someone is still listening to the great old bands, but it's even better to see someone do something with it. This is a great surprise from a band I had only heard about by the bills they were on. Check it out and cherish it.(CD)-**Myk**

Red House Painters "Retrospective" *(4AD... No address, but you can find 4AD stuff in Tower).* I was dating a girl recently -- hard to believe, huh? -- who was a fan of Red House Painters. To protect the innocent, I will call her Bob. So Bob and I used to lie in bed together and listen to the Red House Painters. We are both depressed people, and we probably should have been listening to something more uplifting, like the Backstreet Boys. But instead of fighting our misery, Bob and I wanted to wallow in it. If you want to wallow in your misery, I suggest you get this retrospective CD by the RHP. RHP are able to mix shoegazer slow motion alterna-rock with really depressing Folk music. This is a must for anyone who thinks that life sucks.(CD)-**Mr. Hymson**

Red Stars Theory "Life In A Bubble Can Be Beautiful" *(Touch and Go, POB 25520, Chicago, IL 60625).* There isn't any part of this album that does not blow me away, well... except for the "Made In Canada" sticker on the back of the case! How many other groups can get 45 excellent, inventive minutes of music out of seven tracks? Somewhere in-between the remains of Sonic Youth, Death Cab For Cutie, and The Dandy Warhols lies the true sound of Red Stars Theory. They're not about pop based upon less than a handful of chords, but rather exploring just how essential layers of sound could be to a song's development. Their songs may be rid of instantly-recognizable hooks, but the album's title says it all; good music is good music. Or in their case, superb music is superb music, regardless of its destined format.(CD)-**The Middle Child**

Redshift "Demo" *(Phone 516/587-3298).* My buddy, Kerry, is the singer of Redshift. I am always worried when a friend of mine gives me a tape to review. Most of my friends expect me to praise their tape as if I was their groupie-girlfriend. When I call their music generic, they get mad at me. But what I try to tell them is that if you read my reviews, you will see a pattern start to emerge. I make fun of everything, including myself, so how can you honestly expect me to kiss your ass? Now that I've gotten that off my chest, I can honestly say that this demo is great. Imagine a cross between Quicksand, Tool, Helmet, and Rollins. The production is great, and the songs are great. This is probably the best goddamn demo I have ever gotten. It is not in my nature to be so positive, but what can I do? This tape is really good. Hmm, okay, "Hey Kerry, remember that band (Pud) you were in like 8 years ago? You guys were really bad, and you **DID** rip off the Chili Peppers!" Now that is the Mr. Hymson that people love to hate.(CD)-**Mr. Hymson**

Reducers "Backing the Longshot" *(TKO, 4104 24th St. #103, San Francisco, CA 94114).* Wow, this is some good anthemic working-class Pop Punk. No, not like Lag Wagon. It's just very melodic and aggressive at the same time. It's good stuff to drink to with the boys.(CD)-**Spag**

Regurgitate "Effortless Regurgitation" *(Relapse, POB 251, Millersville, PA 17551).* When you get a CD from Relapse and it has 63 songs on it, you know it is going to be good. Regurgitate are a mixture of the first Napalm Death record and the first Carcass record. Unfortunately, the production on this CD is as bad as the first Carcass record. If you miss the old Earache Grind sound, then this CD is a must. Listening to this CD makes me miss Sundance. If Grindcore is dead, no one told the folks at Relapse, or the folks in Regurgitate.(CD)-**Mr. Hymson**

Replikants "Slickaphonics" *(5RC, POB 1190, Olympia, WA 98507-1190).* Some wacky instrumentals from some Unwound personnel and friends. More in the lines of Acid Jazz, but this band has some wide array of sounds, from the Devo-esqe to the Led Zeppelin-like, not to forget Unwound. So if you like wacky instrumentals, this is for you.(CD)-**Mr. Noiz**

Ringworm "Last Call In The Worm" *(Rat Town, POB 50803, Jax Beach, FL 32240).* Whoah this cranks! This CD took me by surprise right after just one listen. Possessing the gift of pumping out no frills, amazing Punk/Hardcore, Ringworm tears through songs featuring raw as fuck guitars, hammering beats and an overall vibe which will bring the rebel out of anyone. Atop the overall picture, vocals are clear, gritty and emotional. If Black Flag crossed paths with Agnostic Front while sharing drinks with Blanks 77 the end result would be Ringworm.(CD)-**Alex**

Riot "Sons Of Society" *(Metal Blade, 2828 Cochran St., Suite 302, Simi Valley, CA 93065).* I saw Riot in 1986 for the first time. I remember not liking them very much. Then I saw their reunion last year in New Jersey and was blown away by their tightness

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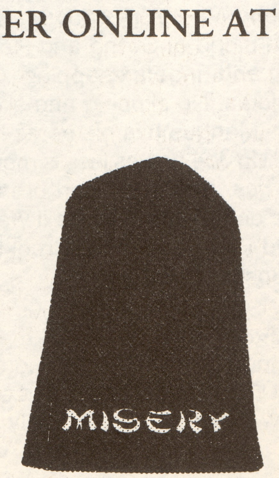

and presence. Now they return with their new full-length, and it is something else. It is a total clinic on how to play '80's style power Metal, with solid vocals, well written riffs, and matching drum beats. There is no overdone soloing or prancing; Riot is a band and play as such. This is an extremely powerful record, and puts Riot at the forefront of the resurgence. It is one of those records that must be heard to be believed. If throwback Metal is your thing, this is the record to get.(CD)-**Myk**

Road Rage "Nothin' to Declare" *(Radical, 77 Bleecker St., New York, NY 10012).* We played with these guys, and let me tell ya, they're a good group of lads. We had a good time drinkin' with these limy fucks. Road Rage is a British Oi! Punk band that writes some catchy ass anthems. Really good stuff.(CD)-**Spag**

Ryker's "Life's A Gamble..." *(Century Media, 1453-A 14th St. #324, Santa Monica, CA 90404).* This is a band I have been hearing about for years, and with the exception of a couple of comp tracks had never heard. They have a huge name in their native Europe and seem to open for every big name NYHC band that tours over there. There is a big reason for it. The simple fact that these guys are NOT from Brooklyn is astonishing! They have that late '80's crossover sound down to a T. Crumbsuckers, Ludichrist, and Sick Of It All come to mind as big influences. There is also a healthy amount of early Thrash riffs just to make it a little solid. I never got a release from them before, mainly because all there records seem to be cover albums. They do a couple of covers at the end that are good, but I've been missing out as this is Ryker's sixth release. With a lot of the classic bands seemingly calling it quits, this is the next best progression. Hopefully they can actually do a good tour of the States at some point.(CD)-**Myk**

Samael "Eternal" *(Century Media, 1453-A 14th St. #324, Santa Monica, CA 90404).* This is one of my favorite Black Metal bands, period. They have not been afraid to experiment with different sounds or styles, even incorporating some Techno at times. Once again, they do not disappoint. This is another truly original sounding record that features Techno beats, Metallic keyboards and Xy's typical Metal riffs churning underneath. Vorph retains his harsh vocals, even when they seemingly don't fit in. Samael is a virtual carnival for the ears. I couldn't recommend this band enough, especially to you Rammstein fans out there that don't know what you're missing. You are the people to benefit most by discovering something new. Especially a masterpiece like this.(CD)-**Myk**

Set 'Em Up Joe *(Daddy-O/Royalty, 176 Madison Ave., 4th Floor, New York, New York 10016).* This self-titled CD by Set 'Em Up Joe is a blend of Swing and Rock n' Roll that will get your toes tapping and fingers snapping. Greg Mangus' vocals are raspy, but melodic. No slipping and sliding from note to note on these tunes -- Mangus hits his notes hard. With a five member band, Set 'em Up Joe proves less is more. They play straight tunes with easy lyrics. It's not ground breaking, but the band knows what they are doing, and they do it well. Personal favorites on the CD are "Old Life Back" and "Brooklyn Hearted" with guest vocalist Kysia Bostic.(CD)-**Laurie**

Sevendust "Home" (TVT, 23 E 4th St., New York, NY 10003). A pretty good groove Metal record. If you are a fan of this style I suggest the new Machine Head or the new Limp Bizkit instead of the new Sevendust. I actually like the singer quite a bit. He makes Sevendust sound like a harder version of Living Color. I am not just saying that because they are both black. I am saying it because their vocals are similar. I felt the need to defend myself in case TVT or Al Sharpton decide to sue me.(CD)-**Mr. Hymson**

Sevendust "Home" *(TVT, 23 East 4th St., New York, NY 10003).* Really bad Metal with an occasional Hip-Hop feel. They remind me of Korn and Orange 9mm. The songs are all repetitive and boring. I think Slipknot rules this genre.(CD)-**Dr. Deathray**

Showoff *(Maverick, the address is in the phone book).* This is the garbage of the issue! Showoff is probably theeeeee worst commercial Pop Punk crap I've heard in centuries. If Third Eye Blind impregnated Green Day the end result is Showoff. Showoff.....hmmmm, what's up with this band's name? They should be called Turnoff because 1). When you hear these songs you want to turn off the stereo 2). These guys suck. Thanks for reading this review.(CD)-**Alex**

Simon Has No Pants "10 Song Demo" *(193 Martens Ave., Valley Stream, NY 11580).* Ska-Punk band that blends the sounds of MU330 and Less Than Jake. Crazy fast punk parts with tight horn parts make this really enjoyable. These guys broke up for a while, but recently got back together 'cause they're in the running for a Yoo-Hoo contest that, if won, will get them on the Warped Tour 2000. So write to them and get this tape and ask them how to vote for them to win.(Cassette)-**Dr. Deathray**

Sinergy "Beware The Heavens" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106).* Kimberly Goss, famed keyboard player of the entire Norwegian Black Metal scene returns again with yet another band. The only difference this time is that this is **her** project, not one she is just playing on. For this little undertaking she has recruited the fire power of Sharlee D'Angelo and Jesper Stromblad. Like Kim, Sharlee seems to be in 19 bands all at once and continues to pick up new ones by the day. Jesper is doing his share of band jumping as well. The music is a cross between the Scorpions, Hammerfall, and perhaps older Helloween. As good a keyboard as Kim is, she should never open her mouth. Her singing style is horrible, and ruins whatever musical stability the songs have. There is a lot going on in the rhythms, and for the members it is only a project, so they can really explore their musical talent. It is a top notch instrumental record ruined by a sub mediocre ego.(CD)-**Myk**

Ska Voovie and The Epitones "The Growler" *(Shanchie, no address...).* Pretty good mid-tempo Ska that is played pretty well, but nothing exciting or new. It's sort of 2Tone-like with a Swing touch. Some of the horn arrangements are good, but not too interesting.(CD)-**Spag**

Staring Back "The Mean Streets Of Goleta" *(Lobster, POB 1473, Santa Barbara, CA 93102).* A thick bout of fast paced hammering Lifetime-tinged melodicore sets off the opening track "What You Came For," and the polished harmonic stylized ear candy does not relent through this release's nine song duration. The warm and unabashed catchiness of offerings like the opening track, "Change Of Heart," "The End," and the whimsical "Mom" contrasts with the outright raw Good Riddance-y fury of tracks like "That's It," and "Losing Ground," and the youth crew style shout alongs of "Don't Be Frightened." The finished product is a balanced and contained tight (albeit short) enjoyable gust of hyperactive intense melody, seething energy, and fist clenched

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aggression.(CD)-**Ramek**

The Strike "Shots Heard 'Round The World" *(Victory, POB 146546, Chicago, IL 60614).* This is the second full-length from this current day Mod group. It isn't a bad record, and they have a knack for writing very catchy tunes. There problem is they sound way too much like The Clash. They do diverge a little every now and then, but as a whole they are too similar. With a style of music like this, that has very distinct guidelines, I guess it **is** kind of hard not to sound like everybody else, but there have to be ways of making yourself distinctive. The Strike demonstrate at times they have that ability, they just don't use it enough. But like I said, it is a very enjoyable listen, if not original.(CD)-**Myk**

Subterfuge "Fight Back" *(Pride Recordz, 60 Fry Boulevard, N. Patchogue, NY 11772).* A local band that makes NYHC riffs with some catchy fast post Punk Rock. Four songs in all, pretty generic, but played well. Not bad for a first time attempted -- just lose the Metal drums and vocals on the track "You Can't Control Me."(7")-**Spag**

Sunday's Best "Where You Are Now" *(Crank! 1223 Wilshire Blvd. #823 Santa Monica, CA 90403).* Seven songs from emo heaven. Think Sunny Day Real Estate meets Mineral on their first date with a dozen roses. Really sappy, slow, but the good Indie Rock that you look for in your Crank! bands. Check it out!(CD)-**Dr. Deathray**

Tara Van Flower "This Womb Like Liquid Honey" *(Projekt, POB 166155, Chicago, IL 60616).* Tara is one half of Lycia. Lycia is one of my favorite bands, so I was looking forward to this solo CD. Boy, was I disappointed. This could be called more "experimental" than Lycia. However, I miss the melodic guitar of Lycia, and I miss Mike's raspy vocals. This isn't a bad CD, but compared to all the great Lycia CDs I have heard, this is just not on that level. If you like dark, psychedelic music, pick up Lycia's, *Ionia* and *A Day In The Stark Corner* CDs. If you are a huge Lycia fan, or a fan of the Projekt label, then and only then would I advise you to pick up Tara's solo CD.(CD)-**Mr. Hymson**

Teenage Frames "1% Faster" *(Jump Up! POB 13189, Chicago, IL 60613).* Imagine if Kiss met LES Stitches and they both hung out at CBGB's and watched the Dead Boys play in 1977. That's exactly what this band sounds like. I can't think of anything else to say to sum it up. I guess it's cool that this is on a predominately Ska label.(CD)-**Dr. Deathray**

Today Is The Day "In The Eyes Of God" *(Relapse, POB 251, Millersville, PA 17551).* I have been a big TITD fan ever since *Supernova* came out. I have loved every record they have ever done, and I must have seen them 20 times live. I'm having a really hard time with this record. I really want to like a huge amount, but I'm not that high on it. It's okay; I don't hate it, I just don't love it. Here is the problem with it. In the early AmRep days, the thing that made TITD so original was all the weird noisy shit they did in the background. It was "noise" with a bit of Metal mixed in and surrounded with samples that made absolutely no sense (things like car commercials and other oddities). Now it's totally reversed. The samples aren't that good, and they have a little bit of "noise" around their Metal. As good as TITD are at noise, they are only a mediocre Metal band when there are hundreds of amazing Metal bands around. They are Metal when there are no good Noise bands around. See my point? They have forsaken what made them special and endearing, and I can't let go of that. TITD fans will like this record; I just think some of them will feel the same way I do. The music is just missing something.(CD)-**Myk**

Toilet Boys "Sinners and Saints" *(Cold Front, POB 8345, Berkeley, CA 94707).* I'll admit it, these clowns are overrated. Just so you know how weak they are, my dad saw them open for Blondie and he thought they were good. He also thought the singer was Debbie Harry at first. Okay... So here we have some average Rock 'n Roll songs, kind of cock Rock but most of all is just okay. It's no Turbonegro or Hellacopters, that's for sure. It's listenable, but not memorable.(CD)-**Spag**

Tormentula "Submit Your Unworthy Soul" *(Speakeasy, POB 260188, Madison, WI 53726).* Holy shit! This could be the worst record I've heard all year! The recordings bad, the package is atrocious and the music is just god awful. I don't know what they were trying to do, but they failed miserably. There are lots of despondent influences; Black Metal, early AmRep, some doom style guitar, but nothing that works together. Even the vocals are weak and forced to the point of being annoying. Avoid at all cost.(CD)-**Myk**

Torn Skin "Mislead" *(Blacklight, POB 6552, Kokomo, IN 46904-6552).* This band sounds like a bad version of Orgy. To worsen the worse, they've got some chick singing back-ups that sound like Martha Wash, the voice behind C+C Music Factory's "Gonna Make U Sweat." Ugh, what bad memories! So basically you're stuck with eight -- count 'em -- EIGHT versions of the title track, "Mislead," along with two other songs. The only thing cool about this CD is the cover art, which features a doll head and torso entwined in some Metal looking bat wing sculpture thing. What can I say? I was an art major.(CD)-**Dr. Deathray**

Total Chaos "In God We Kill" *(Cleopatra, 13428 Maxella Avenue #141, Marina del Ray, CA 90292).* Just like their Epitaph releases this sucks. It's kind of funny. It reminds me of late Genocide or Metal GBH. The vocals are rough, and the overall sound is Metal. Nothing groundbreaking. No wonder they got dropped.(CD)-**Spag**

Trial "Are These Our Lives?" *(Equal Vision, POB 14 Hudson, NY 12534).* An ominous, lush orchestral intro greets the listener before the warp speed brutality of "Reflections" comes slamming down on this release by the intellectually wordy, grimly honest Hardcore outfit Trial. The presence of rapid fire piercing riffs, incredible whirlwind beats, and moody yet coherent vocals enlivens this manifesto of frustration, as the many perceived pitfalls of the capitalist economic system, hypocrisy in a system of democracy, societal conformity and apathy, and governmental injustice are brought to light in an unusually articulate and straight forward manner. While these guys aren't overly preachy about the subject matter addressed, they sure as hell aren't afraid to slug home a crystal clear view of their very legitimate criticisms in a relentless eruption of bone shattering sound. Excellent stuff.(CD)-**Ramek**

Type O Negative "World Coming Down" *(Roadrunner, 5 Trend Place, Cheese, NY 66600).* I think that Pete Steele is a genius. Carnivore, *Retaliation* has some of the best music and lyrics I have ever heard. So does the first Type O Negative record, *Slow, Deep, And Hard.* This CD is similar to the last Type O Negative CD. The music is slow Metal with a Goth influence. It is good, but

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BYO RECORDS • POB 67A64 • LA, CA 90067 • WWW.BYORECORDS.COM • 1-877-BYO-PUNK in a world where Hip Hop Metal rules the charts, I wonder if Pete Steele will still be relevant to the teeny bopper Metal heads. If you want to check out Type O at their finest, you must get their first CD.(CD)-**Mr. Hymson**

Under The Influence "Sober?!" *(Supersize, 2401 S. Lakeshore Blvd # 11-103, Austin, TX 78741).* Ouch! This CD is soooo bad! Alright, so Under The Influence specializes in Punk Rock; well that's where the buck stops. After just one listen to this sonic diarrhea, it became apparent to me that this trio must have a Face To Face shrine in it's rehearsal studio equipped with accessible tablature books and CDs for nights of artistic ripoff sessions. This disc duplicates soo much from F2F's sound -- like emotional harmonies and fast chord progressions -- you get the impression that this weak cloning outfit should really be called Face The Influence. Hopefully, this band's career will be aborted by the time you read this.(CD)-**Alex**

The Unseen "So This is Freedom" *(A-F, POB 71206, Pittsburgh, PA 15213).* Screaming fast political Street Punk, similar to Anti-Flag, but not really as clever. I like the last record better but this one is still good. All you patch wearing spiky hair punks will love it, of course.(CD)-**Spag**

V/A "4-Way Blockade" *(Root Of All Evil, 636 N. Snelling Ave., St. Paul, MN 55104).* This is a compilation of four bands that Earl always seems to dig up. First is the 612 Crew. Rapcore, pure crap hard guy stuff. Next up is Opaque, a Pantera style band with slightly heavier chords. Not my cup of tea, but not bad as a whole. The third band is called K. They are the best band on the disc. They sound like Life Of Agony, but without Keith singing. The vocalist has a much harsher set of pipes. LOA would have been a hundred times better with this guy. If these four tracks were a 7" I would probably listen to it every so often. The last band is called Lowdown. These guys want to be Rage so bad it hurts, they are even worse than 612 Crew. As a whole I would avoid this at all costs. I understand the Root guys trying to support the underground. I'm all for it, but they have to be a little more discreet when looking for talent, 'cause this is lacking something fierce.(CD)-**Myk**

V/A "Excelsis Volume 2: A Winter's Song" *(Projekt, POB 166155, Chicago, IL 60616).* A mostly classical-inspired Christmas album in August? Sorry, that itself sure freaked me out... My personal problem with holiday-themed releases is that you always know to expect a dozen or so tunes from the same pool of "favorites." While this album is no different, it does include a few of the lesser-known standards, not to forget a decent rendering of the Lennon/Ono classic "Happy Xmas (War Is Over)" by The Cruxshadows. There's no doubt about it, lots of quality-ridden melodies on here to satisfy those looking for something on the tender and inspiring side, but is *Under the Volcano* really the place for this?(CD)-**The Middle Child**

V/A "Gateway To Hell" *(Dwell, POB 39439, Los Angeles, CA 90039).* Probably one of the bigger tributes Dwell has taken on as of late; the band (Slayer) covered is bigger, and some of the bands are the best known to grace the Dwell imprint. Dark Funeral, Monstrosity, and Draconis are among the top groups, but there are some other fairly well known bands in addition. Slayer is a band that, unlike most Metal bands that are covered by Death Metal bands, lends itself to their style. Is it as good as the almighty? No. Will I find myself listening to any of the versions on here before the real thing? No. But the quality of songs that these bands are playing is good enough to make me listen them when I normally might not have. A decent tribute, better than the one on Dead Line for sure.(CD)-**Myk**

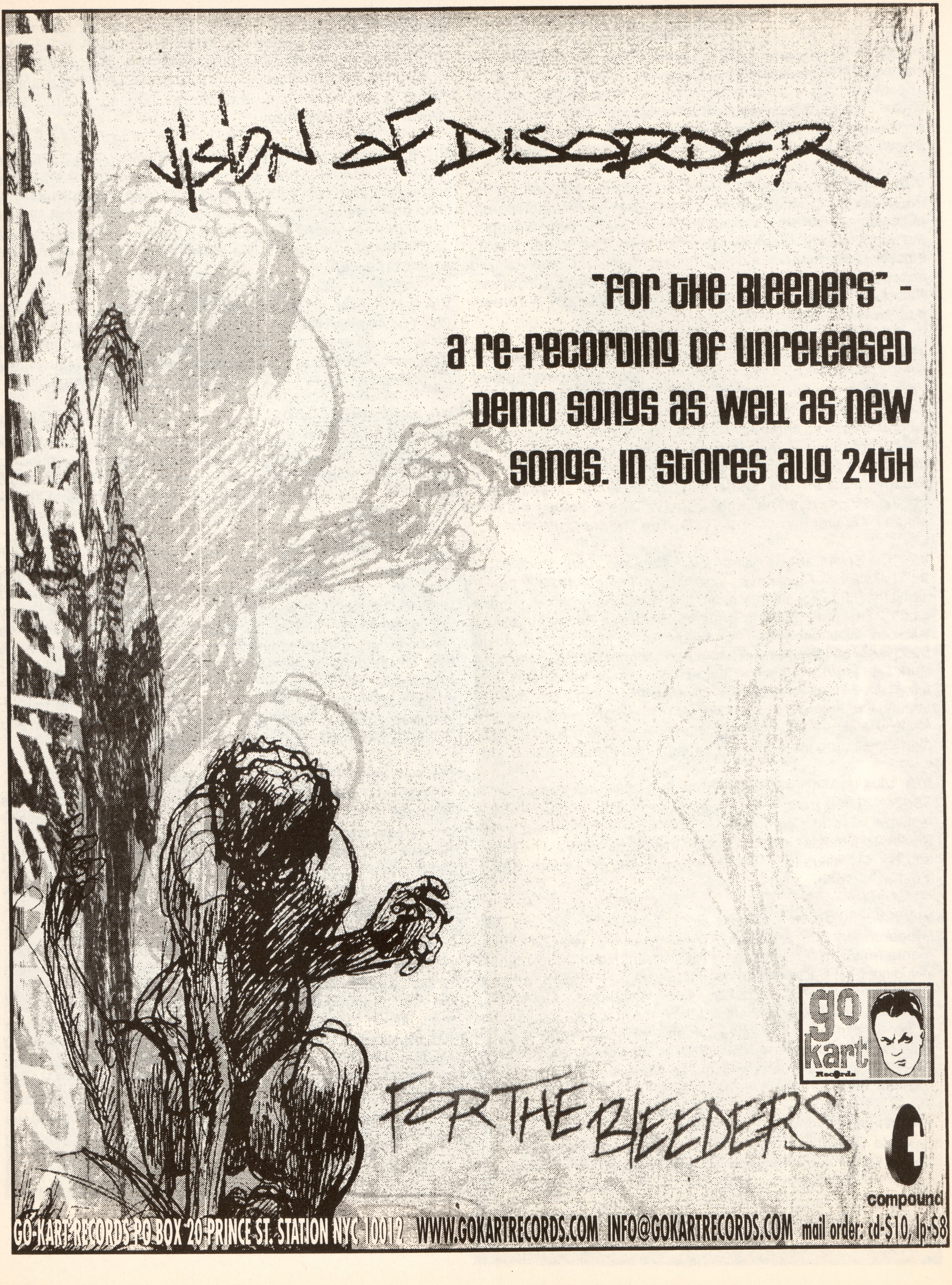
V/A "Hell Bent For Metal: Tribute To Judas Priest" *(Dwell, POB 39439, Los Angeles, CA 90039).* Dwell has seemingly turned into the American equivalent of Sweden's Tribute records. That's all I remember seeing for the last two years. Priest was only inevitable, but it has been done already. The disc from Century Media was outstanding and had top notch bands, even though the European tribute had a second disc that never came out domestically. This falls into Dwell's pattern of discs that will appeal to Death Metal fans more than Priest fans. I happen to be both, but there is something odd about hearing Angel Corpse and Vital Remains doing Rob Halford's vocals. There is some stuff I really like as a Death Metal fan, but as a Priest fan I would stay away from this. For all you '80's Metal fans, just avoid this. You'll only make yourself angry. For all you '90's Death Metal guys, this is for you. A bunch of bands doing their take on songs we already know are good. If bands suck on this, you know not to get their full-length. This is probably the best Dwell tribute next to the Iron Maiden *Call To Irons One*.(CD)-**Myk**

V/A "Incompatible 2" *(Punk Uprisings, POB 6771, Huntington Beach, CA 92615).* The second in the line of CD-ROM zines to come from Victory and Punk Uprisings. Like the first one, as a CD-ROM this sucks ass. The graphics are dull, and it has trouble running on most computers due to the amount of information they tried to shove on the disc. As a comp, this is one of the best of the year. It's very diverse, and features bands from lots of different labels. Most of the tracks are released, but if you like them you can try the bands' other releases. I still believe that CD-ROMs are a great bonus on CDs, but to have the music as the bonus and focus on the zine part still isn't working. I believe this only costs about $10 so it is well worth it, and Punk Uprisings is a good cause. I would recommend checking this out as a comp with a lot of computer bonuses. After all, how many times are you going to read these columns anyway?(CD)-**Myk**

V/A "NYC Ska Mob and Friends" *(Triple Crown, 331 W. 57th Street #4TL, New York, NY 10019).* This is a good comp documenting what's up with Ska here in New York. There's this little studio (basement) called Version City. All of these bands are part of this "scene." You've got bands like Stubborn All-Stars, The Radiation Kings, Skaidots and Victor Rice. Most of these songs rock in a classic '60s Rocksteady and all are soulful. The instros are full of great Jazz horns. My favorites are Victor Rice, The Radiation Kings, and of course, the Stubborn All-Stars. Good comp -- check it out.(CD)-**Spag**

V/A "OC's 5400 Day Revolution" *(Superkool, POB 20184, Fountain Valley, CA 92728).* This comp is a very complete retrospective which covers Orange County's Punk Rock music scene from the last 20 years. This two disc set includes too many bands to list but some happen to be the Cadillac Tramps, Agent Orange, Big Drill Car, and Gameface. This is a Punk Rock orgy which will satisfy your ears like a trusty old Q-Tip. Worth checking out.(CD)-**Alex**

V/A "One HELL Of A Compilation" *(Blasphemour, POB 1662, New London, CT 06320).* This is a excellent compilation of underground music dedicated to the life of Anton LeVay. It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GO-KART RECORDS PO BOX 20 PRINCE ST. STATION NYC 10012 WWW.GOKARTRECORDS.COM INFO@GOKARTRECORDS.COM mail order: cd-$10, lp-$8 features Psywarfare and Arora, both of which feature Dwid of Integrity. There is a nice breakdown of electronic, Metal, and Hardcore including Long Island's own Milhouse and Motive. It comes in a nice package and the sound quality is really good. The Metal bands on here tend to be more Metal-core than anything, including Connecticut's Crossthread. This is extremely well put together and it is well worth checking out, especially for those of you who like the early Victory style stuff.(CD)-**Myk**

V/A "Songs About Chicks!" *(Tank, no address...).* A pretty good Pop-Punk compilation of songs about girls. Here's the line-up: Moronique, Limp, Smackin' Isaiah, Wisecrack, Whippersnapper, 5 Cent Deposit, Merrick, Dynamite Boy, The Youth Ahead, BigWig, LWL, The Rx Bandits, The Commercials, Complete, The Outside, Punchline, Gob, Seti Alpha Six, Mock Orange, Endless, Riverfenix, Catch 22, Belvedere, Immortal Alice, By A Thread, and Downway.(CD)-**Dr. Deathray**

V/A "Songs From The Penalty Box Volume 3" *(Tooth and Nail, POB 12698, Seattle, WA 98111).* You know to expect the best from Tooth and Nail Records, and you've got almost that... All dimensions of Punk Rock are on here. from melodic forms to rougher and more aggressive brands. I don't quite understand the relation of these songs to the penalty box, or hockey even, but this makes for a darn good mix. From MxPx to Dogwood to Frodus, there's really something for everyone. If you're not digging *Songs From The Penalty Box Volume 3*, I guess the new album by Flavor Flav will do... (CD)-**The Middle Child**

V/A "The Spirit Can't Be Killed" *(Hate Core c/o Justin Cook, PMB 287 1075 Broad Ripple Ave., Indianapolis, Indiana 46220).* I must admit that I had not actually heard Warzone prior to receiving this album. This is a tribute to Warzone frontman Raymond James Barbieri, also known as Raybeez. As he had passed on in September of 1997, Raybeez had been a major force in the New York City Hardcore scene, respected by many bands and fans alike. On here, 27 bands pay homage, including Powerhouse, Second Chance, and Figure Four. At the end of the disc is a rare track by Warzore from 1993 entitled "Fighting For Our Country." Certainly an album for a good cause... (CD)-**The Middle Child**

V/A "Viva La Vinyl #3" *(Dead Beat, POB 283, Los Angeles, CA 90078).* This is third of the series to come out, and just like the last this year, this comp kicks ass. It's got a lot of those Punk Rock 'n Roll bands I love like the B Movie Rats, Dirtys, The Slobs and The TV Killers to name just a few. A very cool comp. Check it out.(LP)-**Spag**

V/A "We Sold Our Sold For Rock 'N' Roll-The Ozzfest '99" *(Roadrunner, 536 Broadway, New York, NY 10012).* Metal mania mayhem in the house. Tracks from Roadrunner's finest including: Fear Factory, Slipknot, Coal Chamber, Machine Head, Spineshank, AMEN, Soulfly, The Workhorse Movement, Sepultura, Downer, and Misfits. I think the standout tracks have to go to Slipknot (who have become my new favorite metal band,) AMEN, Downer, and the Misfits live version of,"Speak of the Devil" is cool. I can't wait 'til The Glassjaw is on next year's Ozzfest.(CD)-**Dr. Deathray**

V/A "What If Punk Was?..." *(Tru, 8531 Wellsford Pl, Unit H and I, Santa Fe Springs, CA 90670).* A 21 band compilation of California bands that you have never heard of: The Classified, Running Late, Something, The Purps, Naked Movie Star, The Distraught, APB, No Profit, Oddlager, Sloe Jamm the Punk, On Tap, LRD, Ruined, El Domino, Prohibition, Fourth In Line, No Way Bud, The 11th Hour, Third Try, It's Casual, and Just Ralphy. Nothing special about these bands stands out, so my question is, "What if the word Punk was not abused so much?" Who knows?(CD)-**Dr. Deathray**

V/A 88 Finger Louie/Kid Dynamite *(Subcity, POB 7495, Van Nuys, CA 91409).* Three songs by both aggressive Cali-style Hardcore punk bands. 88's been kickin' it around for a while, and yeah, they still have it. Kid Dynamite is a band I thought I would hate but I was wrong. These three songs are pretty aggressive and energetic. Kind of like Jawbreaker with balls. Good stuff.(CD)-**Spag**

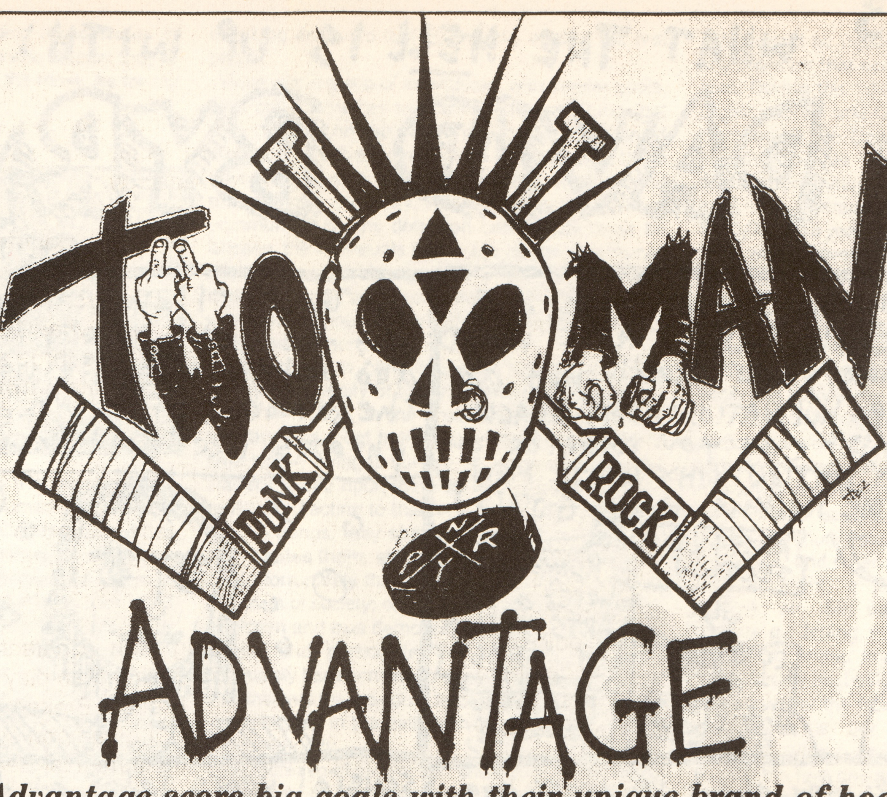
V/A B-Movie Rats/The Hellbenders *(Distilled Dead Beat, POB 283, Los Angeles, CA 90078).* Well, I'm a big B-Movie fan to start off with, so I was totally excited to get this slab of plastic. The Rats perform six Rock n' Roll anthems. Hellbenders play a more Punk Rock based Rock. A solid 12 song split.(CD)-**Spag**

V/A Broken/Boiling Man *(Contact Broken, POB 1271, New Haven, CT 06505).* Boiling Man play some screaming fast Punk Rock, and so does Broken. Broken is more Hardcore-sounding than Boiling Man; over all a good sound, and a very cool radio sample of the break up of the last Beer Olympics in '95. All Punk Rock.(7")-**Spag**

V/A Man Without Plan/ Super Hi-5 "A History In Eleven Parts" *(Fast Music, 368 Broadway #511, New York, NY 10013).* Each song on here is somewhere between Jimmy Eat World and Unsane. Although I personally like both groups very much, many will be baffled after a listen that these are two different bands. As can be expected from reading the opening sentence, both groups have unsure directions as each song is either Emo, Hardcore, or Emo-based Hardcore. No complaints here as to the great 25 minutes of music featured on this disc, however. Note to self: Man Without Plan and Super Hi-5 are two cool bands I have to check out more of... (CD)-**The Middle Child**

The Valentine Killers "Methanol" *(Mortville, POB 4263, Austin, TX 78765).* I can't remember who I went to see... I think it was Zeke and... oh yeah, we played that night, but I couldn't believe what I was about to see. This band, The Valentine Killers from the state of Washington, hit the stage and blew me away. Good fast snotty Rock n' Roll that was in your face fast and fuckin' Punk Rock. I feel we're going to be hearing a lot from these guys.(7")-**Spag**

The Weaklings "Just the Way We Like It" *(Junk, POB 1474, Cypress, CA 90630).* I want Junk to have a tour set up where a handful of bands hit the road together. I must see the Weaklings, and you must buy this Rock n' Roll machine. The Weaklings have been kickin' it around for a while, mixing high-octane Humper-style Rock with Candy Snatchers-style attitude. Fans of the above-mentioned and RC 5, The Valentine Killers, and B-Movie Rats make a note 'cause the Weaklings are anything but weak. So how about it, a true "Junked Up and Fucked Up Tour" with the Candy Snatchers, B-Movie Rats, RC5, Bulemics and the Weaklings! Come on, doesn't anyone drink anymore?(CD)-**Spag**



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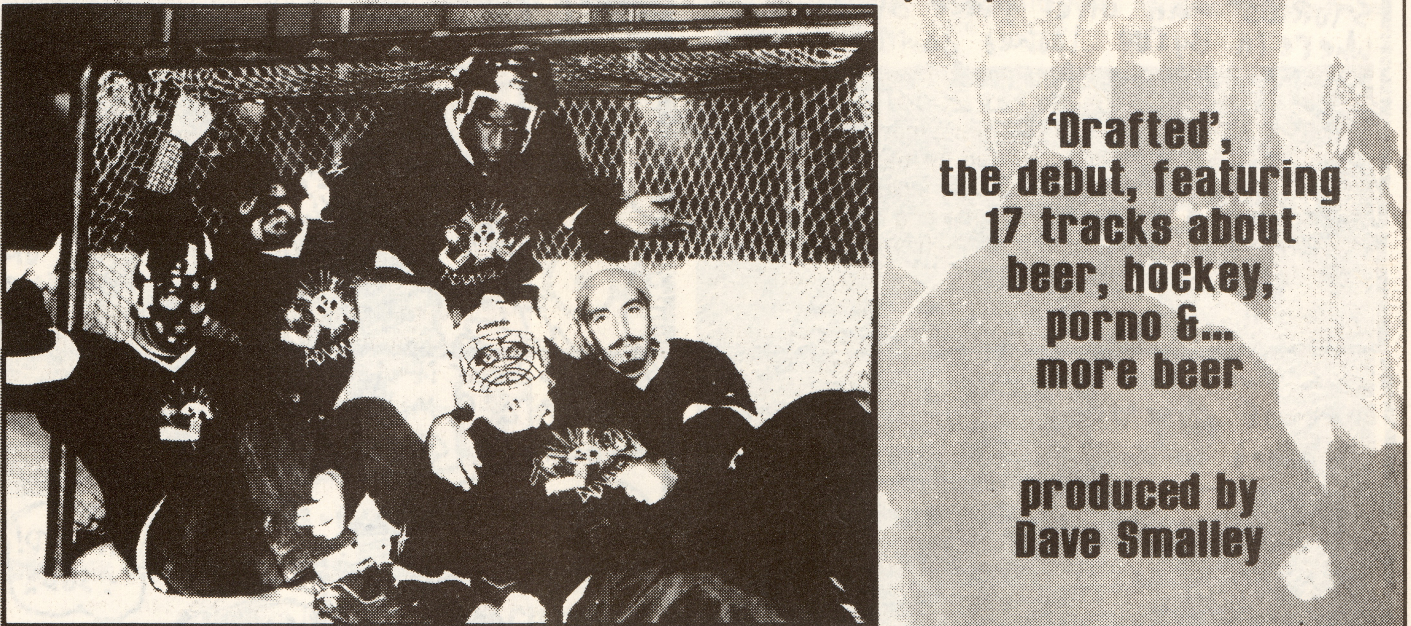

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SPORT'S PAGE: WHAT THE HELL IS UP WITH: DAVID BYRNE?

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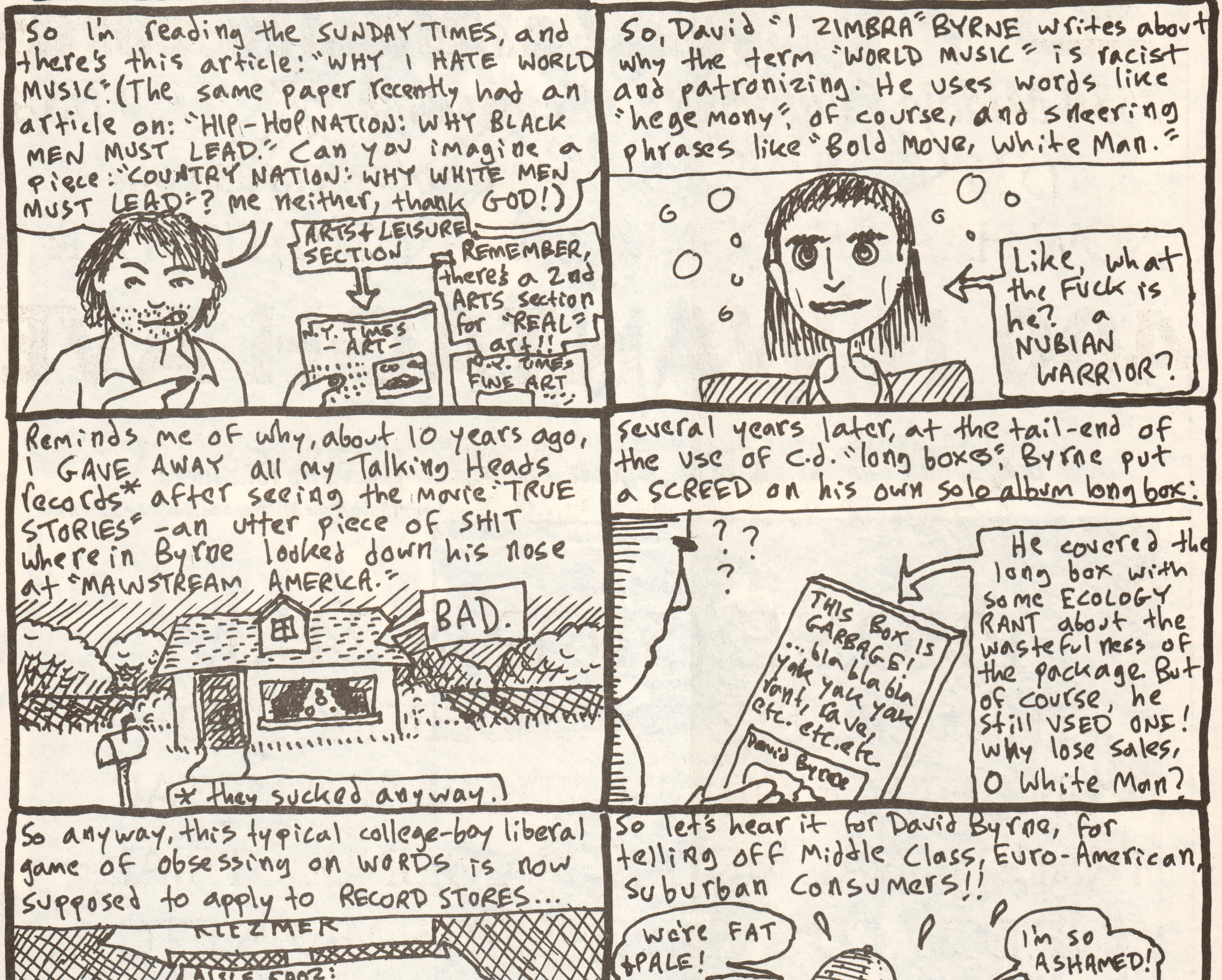
So I'm reading the SUNDAY TIMES, and there's this article: "WHY I HATE WORLD MUSIC." (The same paper recently had an article on: "HIP-HOP NATION: WHY BLACK MEN MUST LEAD." Can you imagine a piece: "COUNTRY NATION: WHY WHITE MEN MUST LEAD"? me neither, thank GOD!)
ARTS + LEISURE SECTION
N.Y. TIMES - ART -
REMEMBER, there's a 2nd ARTS section for "REAL" art!!
N.Y. TIMES FINE ART
So, David "I ZIMBRA" BYRNE writes about why the term "WORLD MUSIC" is racist and patronizing. He uses words like "hegemony", of course, and sneering phrases like "Bold Move, White Man."
Like, what the Fuck is he? a NUBIAN WARRIOR?
Reminds me of why, about 10 years ago, I GAVE AWAY all my Talking Heads records* after seeing the movie "TRUE STORIES" - an utter piece of SHIT wherein Byrne looked down his nose at "MAINSTREAM AMERICA."
BAD.
* they sucked anyway.
several years later, at the tail-end of the use of c.d. "long boxes", Byrne put a SCREED on his own solo album long box:
? ? ?
THIS BOX IS GARBAGE! ...bla bla bla yak yak yak rant, rave, etc. etc. etc.
David Byrne
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So anyway, this typical college-boy liberal game of obsessing on WORDS is now supposed to apply to RECORD STORES...
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AISLE 5003: ALGERIAN RAI
AISLE 5004: TIBETAN GAMELAN
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So let's hear it for David Byrne, for telling off Middle Class, Euro-American, suburban Consumers!!
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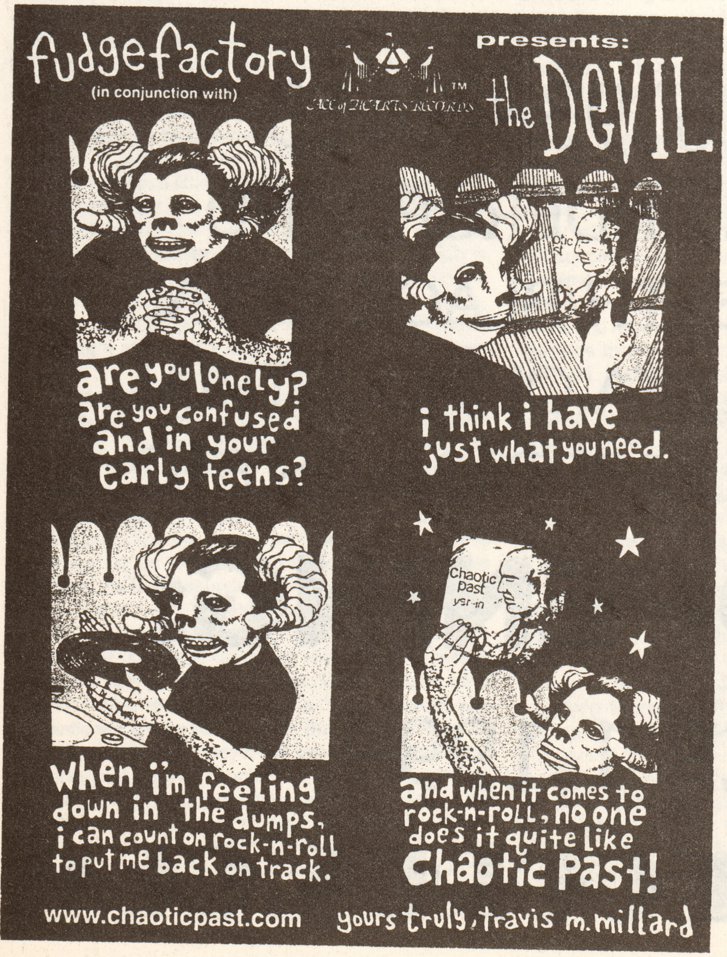
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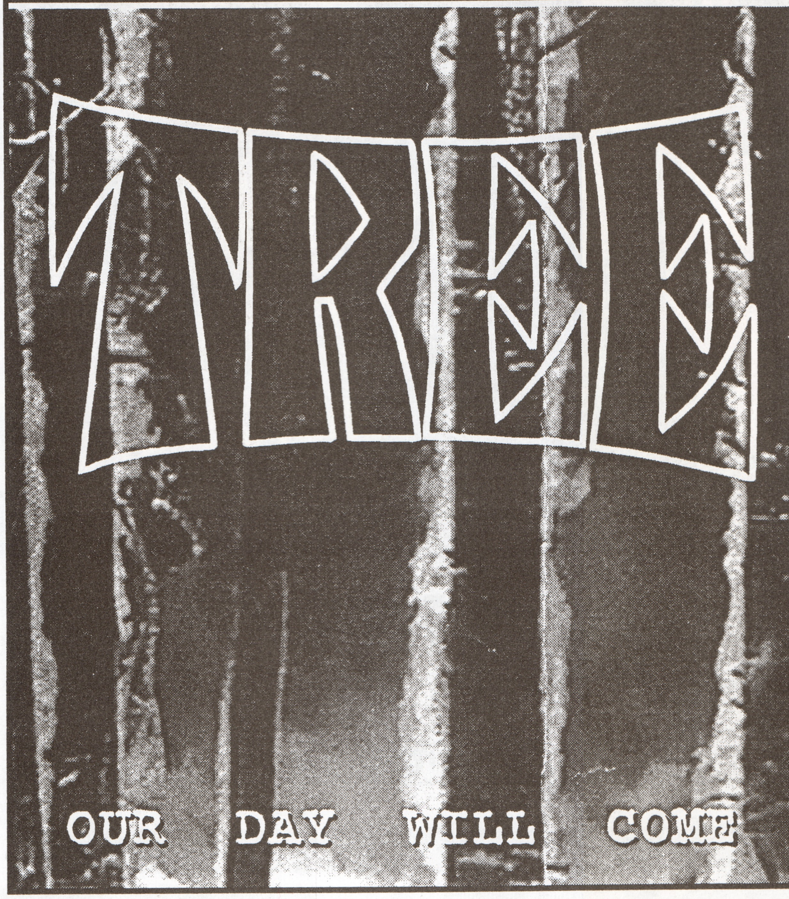

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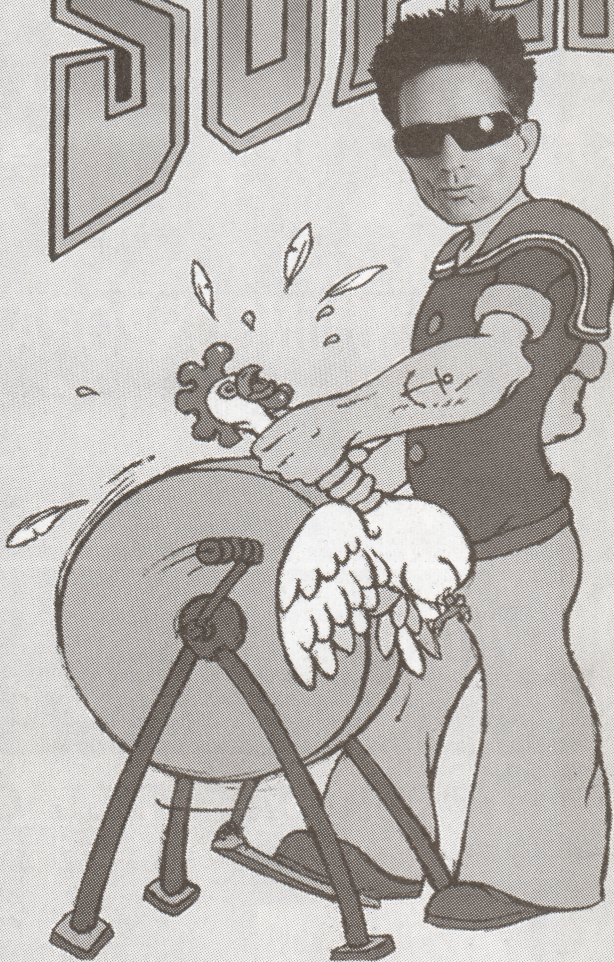

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